

6869
PROCEEDINGS

—OF THE—

NATIONAL
Association of Elocutionists

HELD AT THE ODEON
IN THE COLLEGE OF MUSIC, CINCINNATI, OHIO
JUNE 27, 28, 29, 30, AND JULY 1
1898

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CONSTITUTION.

ARTICLE I.—NAME.

This body shall be called the National Association of Elocutionists.

ARTICLE II.—OBJECT.

To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

ARTICLE III.—MEMBERSHIP.

(*Adopted July 2, 1897.*)

SECTION 1. *Active Membership.*—Any teacher of oratory, elocution, dramatic expression, or voice-culture for speech, or any author of works upon these subjects, any public reader, public speaker or professional actor shall be eligible to Active Membership. But every applicant for Active Membership shall have a general education equivalent to graduation from an English High School and, in addition, shall be graduated from some recognized school of elocution, oratory, expression or dramatic-art, or shall have had the equivalent training in private under a teacher of recognized ability, and, furthermore, shall have had at least two years of professional experience as artist or teacher subsequent to graduation or the completion of the equivalent private course.

§ 2. *Associate Membership.*—All persons not eligible to Active Membership (including students of subjects named in Section 1) shall be eligible to Associate Membership. Associate members shall not be entitled to vote or hold office, but shall enjoy all other privileges of membership.

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§ 2. *Associate Membership.*—All persons not eligible to Active Membership (including students of subjects named in Section 1) shall be eligible to Associate Membership. Associate members shall not be entitled to vote or hold office, but shall enjoy all other privileges of membership.

§ 3. *Honorary Membership.*—Persons of eminence in the profession, or such as may have rendered conspicuous service to the Association, may be elected to Honorary Membership.

§ 4. *Membership Fee.*—The fee for Active or Associate Membership in the Association shall be \$3 for the first year, payable on application for membership, and \$2 for each succeeding year. Non-payment of dues for two successive years shall entail loss of membership in the Association.

§ 5. *Election.*—Election, except in the case of Honorary Membership, shall be by the Board of Directors, upon recommendation by the Committee on Credentials. Honorary Members shall be elected by the whole body.

§ 6. *Credentials.*—The Board of Directors of the Association shall elect from their number a Committee on Credentials, who shall determine the fitness of all applicants for admission. The first committee shall consist of three members elected for one, two, and three years respectively. The vacancy occurring each year shall be filled at each annual meeting by the election of a member for the full term of three years. In case of the inability of any member to serve out the term for which he was elected, the Board of Directors shall also elect a member for the unexpired portion thereof. The Committee on Credentials shall publish in the official organ of the Association from time to time a list of applicants recommended by them for membership, and shall post a complete list of the same in some conspicuous part of the hall of meeting at least twelve hours preceding the opening of the convention. Applications received later than the Saturday preceding the convention shall be referred to subsequent meetings of the Board of Directors; but, in no case shall an applicant be elected without twelve hours' notice of his recommendation by posting the same. Any member, having a valid objection to the admission of an applicant so posted, shall have the privilege of a hearing thereupon before the Committee on Credentials. Pending election, the Committee on Credentials may instruct the door-keeper to admit all applicants upon presentation of the Treasurer's receipt for membership dues.

§ 7. Appeal.—Appeal from the action of the Committee on Credentials may be made to the Board of Directors, but from the action of the Board there can be no appeal.

ARTICLE IV.—OFFICERS.

There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven directors shall be elected annually to fill places of the seven retiring.

ARTICLE V.—MEETINGS.

The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

ARTICLE VI.—SECTIONS.

The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

ARTICLE VII.—ALTERATIONS.

Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall be given by the Directors in writing.

ARTICLE VIII.—NOTICE OF ALTERATION.

Any and all notices of alterations of, or amendments to, the Constitution, duly announced in WERNER'S MAGAZINE during the year, shall be deemed lawful notice to each and every

member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article VII. of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

BY-LAWS.

1. *Rules of Order*.—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum*.—Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of thirty-five members.

3. *Elections*.—A majority vote of the members present at a regular meeting shall decide the question of the reception or rejection of new members. Unless a ballot is called for all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees*.—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members*.—Members detained from attending the annual meeting shall notify the Secretary.

6. *Papers*.—No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention. But this By-law shall not be construed so as to prevent the reading and pub-

lishing of the essay of any distinguished scientist or literateur who may be invited by the Literary Committee to prepare an essay for the Association. The Literary Committee shall be accountable to the Board of Directors for all such invitations.

7. *Advertising.*--No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

8. *Modification or Suspension of By-Laws.*--The above provision shall be modified or suspended only by a two-thirds vote at regular meetings.

NATIONAL ASSOCIATION OF ELOCUTIONISTS.

SESSION OF THE MAIN BODY.

MONDAY AFTERNOON, JUNE 27th.

The Seventh Annual Convention of the National Association of Elocutionists met in public session at THE ODEON in the College of Music of Cincinnati, on the afternoon of Monday, June 27, 1898, and was called to order promptly at 3:00 o'clock, by President Thomas C. Trueblood, of the University of Michigan, Ann Arbor, Mich.

The Convention was opened with prayer by the Rev. Frank Woods Baker, Rector of St. Paul's Church, Cincinnati.

PRESIDENT TRUEBLOOD: We have with us this afternoon, one who has been greatly interested in the progress of the work of this convention, and in advancing the work of the Local Committee—a gentleman who has for the last decade been Superintendent of the City Schools, and through whose influence and earnest efforts the schools of this city have become so efficient. I am glad to introduce Superintendent William H. Morgan, of this city.

ADDRESS OF WELCOME.

SUPERINTENDENT WILLIAM H. MORGAN.

Ladies and Gentlemen, Fellow Teachers, and Citizens:

I am of the opinion that your Society has done well in selecting as your annual rendezvous this year our own dear, good, old Queen City. Cincinnati is pre-eminently a con-

vention city. She is the first born and the pioneer mother of that great Empire of the Northwest, which by the Ordinance of 1787 was opened to settlement and civilization—a territory thousands of miles in extent from east to west, from north to south, yea, even from the Appalachian chain on the east, to the Rocky Mountains on the west. Her children are the teeming millions of that vast territory now forming almost one-half of our national population. Her children have not only risen up to call her blessed, but they have done her honor likewise, great honor, lasting honor, at home and abroad, on land and upon the sea.

The foundations of our city were laid upon those solid and eternal rocks of education, morality and religion. Her founders were men and women in whose veins ran the blood of revolutionary ancestors. Ah! indeed, many of those men and women were the heroes and heroines of that memorable struggle, and they came into this beautiful valley and worked out the great problems of realizing their ideals of a city, whose founders and whose builders were Freedom's sons and daughters.

Ladies and gentlemen, I am sure that you will not be astonished or wonder at their choice, their selection of location when you see these beautiful hills, the cordon of hills—God's eternal handiwork—the diadem glistening with gems of surpassing splendor, glistening with settings of beauty in our institutions of art, charity, benevolence and religion; and embellished also by homes of happiness, contentment, intelligence and wealth. A city builded and founded eternal as the hills themselves.

Overlooked by these enduring sentinels are the streets and avenues of our dear old city, teeming with prosperity, wealth, intelligence and industry—palaces and monumental piles dedicated to commercial and manufacturing interests, interests of infinite variety; yea, we have upon these hilltops and in this valley, schools of learning, schools of law, schools of art, schools of music, schools of elocution, schools of medicine, and over and above all, a Public School System founded by men whose character was made known in that great Ordinance

of 1787; a system which for one hundred years has been prospering, and has grown from a handful of boys and girls and one teacher to almost a half hundred thousand pupils and almost a thousand teachers.

There enter and depart from this city daily, hundreds of trains, bringing to our doors the produce of the field, and cattle from a thousand hills and prairies, the ores and the coal from the mines, and lumber from the forests of the North and of the South. There arrive and depart daily on the bosom of our beautiful river also, magnificent floating palaces of beauty and strength, whose decks are crowded with merchandise, both live and still, gathered from a thousand farms and hamlets and villages, towns and cities along its thousands of miles of beautiful course,—the lovely, the beautiful Ohio!

To all these attractions, ladies and gentlemen, with their attendant interests, we bid you a hearty welcome, and we invite you to their most perfect enjoyment.

I said you have honored us in thus selecting your place of meeting. In that you have done well for us also, for we would know more of your subtle power, the secret of your magnificent art; we would lift the veil and enter your inner sanctum, and there in the inextinguishable light, learn more about, and be introduced to your beautiful ritual. We would enter your mints and learn whereby are coined those beautiful expressions, those expressions of precision which adorn your profession, and which are the frame-work of oratory. Yes, we would enter your laboratory and there behold the processes by which the heterogeneous elements that are brought thereto are converted, and where statesmen and orators are conceived and born. We would learn more of that art by which we can make our communications more intelligible. We would learn better and more perfectly the uses of those organs with which our Creator has endowed us above all his other animate works. Indeed we would learn the art of oral communication.

Your warfare is against the diction, against the slang and against the languages of the world as ordinarily spoken. Some of that material has come to you from beneath the sunny skies

of Italy; some from the vine-clad hills of lovely France, and some from the teeming cities of rosy England; some from the farms and ports of the sturdy Fatherland; some from the almost illimitable steppes of Russia; some, yea, some even from the land of sacred song and story. All these incongruous and heterogeneous elements are put into the laboratory of the elocutionist, and by the subtle skill of the alchemist there, the speech of the lisping, stammering foreigner is soon converted into that beautiful, expressive, unexcelled and world-wide tongue, the Anglo-Saxon.

Now, for all these things, ladies and gentlemen, these opportunities and these privileges, we not only bid you welcome to our doors, but you are invited to the innermost sanctuaries of our homes; and the very best rooms of our mansions shall be yours, if you want them.

You have also done well for our municipality. You very well know that it is with municipalities as it is with families and communities; whatever affects for better or for worse any portion of the community, affects to a greater or less extent the whole. Like the great ocean, any movement of the surface permeates throughout, until the entire mass is to a greater or less extent affected by it. You have come into our community to discuss propositions and questions which are of the most serious importance; and we would come in contact with you; we would come in contact with your personality, and receive that magnetic influence which incites to rhythmic movement and harmonious blending of those impulses which tend to municipal integrity and well-being. As a citizen, then, I welcome you, ladies and gentlemen.

It may be proper to refer to those volumes of smoke and soot which issue from our smoke-stacks and chimneys, and I adjure you, ladies and gentlemen, don't be alarmed, for the ingredients of those clouds are carboniferous particles which are very conducive to physical health and individual longevity. They also constitute a stimulus to frequent bodily ablutions, and you know full well that those ablutions are the ready handmaid to medical science.

Therefore, ladies and gentlemen, I bid you welcome to

Cincinnati; I bid you welcome to its healthy soot; I bid you welcome to its beautiful climate, I bid you welcome to our homes, and to all that is beautiful in our dear, old city.

Our school houses are closed, and the faithful, weary teachers are now seeking a much needed and a well merited rest, and in their name I extend to you the right hand of fellowship and professional consideration.

PRESIDENT TRUEBLOOD: In all of the conventions that we have had during the past six years, I think we have never been addressed upon the subject we are now about to hear discussed, "The Value of Elocutionary Training to the Business Man." I have often thought this was a most fruitful subject, because elocutionary education should help men to carry on their business more successfully. The gentleman who is to address us represents the business men of this city, and has himself been untiring in his assistance to the Local Committee in furthering our interests. He has not only contributed of his own money, but he has induced the Convention League of this city to contribute one hundred dollars towards the success of this meeting.

I introduce to you Mr. William B. Melish, who will speak for the business men.

ADDRESS OF WELCOME—ELOCUTIONARY TRAINING FOR THE BUSINESS MAN.

WILLIAM B. MELISH.

Mr. President, Ladies and Gentlemen of this Convention:

I am a living illustration of the old saying that "Fools rush in where angels fear to tread;" and I have about come to the conclusion thus early in the afternoon that if you have never heard an address before from a business man, I had better withdraw the engagement at once, for fear it will be too much of a surprise to you. And if you listen to all the business men

will have to tell you in your conventions, you will learn more quirks in elocution than you ever had before.

I have addressed all sorts of conventions in this city, some in getting them in town, and some in getting them out of town—in all sorts of capacities. I am sorry that his Honor, the Mayor, was not able to be here and give you a welcome to the city. That generally means a good deal with male conventions that come here. I don't know as it means so much for the girls as it does for the "boys" or not; but it does strike me, inasmuch as I am one of the Water Works Commissioners of this delectable town, with a big job on hand of trying to make this water clear, that this is the convention of all others for me to address; because I am satisfied that you know more about water than any other convention that I ever talked to.

There is quite a difference between the Mayor's welcoming speeches and mine; and that reminds me of a little incident. A benevolent old gentleman walking down the streets of Rochester, New York, saw two children who had two crocks of lemonade they were selling for the benefit of the Fresh Air Fund. One of the crocks was marked "Lemonade, five cents," and the other "Lemonade, three cents." Our benevolent friend said, "Give me some of your five cent lemonade;" and when he got through with that he said, "Give me some of the three cent," and upon tasting that, he said to the boys, "That three cent lemonade seems to be just as good as the other here. Why is it only three cents?" And the vendor of the lemonade replied, "Well, that crock, we marked it down in price because—the puppy fell in it!"

Now, you can decide for yourselves as to which is the Mayor's crock of lemonade—and which is mine!

It is a pleasure to welcome this convention to the City of Cincinnati. The President is correct in saying that I have done all I could to get you here, and have done all I could to pay your expenses, and to make you have a good time while you are here; but that was not entirely on account of your good looks, or your good nature; but I will let you into the secret a little. I am president of an association of merchants,

known as the Cincinnati League, whose business it is to bring conventions to the City of Cincinnati. We were only organized last October, and about the first convention that we harpooned was this one; and as I have sometimes remarked in fishing, "You are not the biggest one we have ever seen, but you are certainly one of the best looking!" We expected more of you, and we hope to see more of you before the convention is over.

Myself and my wife, determined to go together in good works, subscribed for an associate membership in this organization, in order to be one of you while you are with us; and we propose to come here every evening,—if we can stand it! I was induced to make this speech by one Hannibal Williams; so if there is anything about this that don't suit you, charge it to Williams! I have the greatest faith in that man ever since I saw him take the part of Puck and of Titania in *Midsummer Night's Dream*. It struck me if he could take those parts he could do almost anything!

I see that I am put down on this Bill of Fare to speak on—or rather not to "speak," but it is "Some Thoughts on the Value of Elocutionary Training to the business man." Now, if I was guilty of some "thoughts," I might give them to you. Unfortunately I am one of these "business men" whose time is much taken up; and during the past week, between a trip to the eastern part of our own State, and a trip to Illinois, which only ended with my return this morning, I have really not had the time to put what thoughts I might have had as a business man into proper shape for presentation to an audience of elocutionists.

I think one of the hardest audiences to talk to is the one in which you always know that the other fellow knows more about the subject than you do. A noted lecturer has said that he always dislikes to see a preacher in his audience, because he always thought the fellow was saying to him, "Make me laugh if you can; and if you can supply a new thought that I have not already had, why, you are a daisy." So that is the way a common, ordinary business man comes to speak his little piece before a society of elocutionists.

I have always had a horror for the word "elocution" since I was about seven years old. I remember that first Friday afternoon; I remember having the boy across the row say, "Have you got your piece?" And I did have it; but I remember getting up, and that girl with the curls looked at me, and I didn't have it! I remember coming back after I got all through and was at that stage where you are glad you are living, but having forgotten to make my bow, I had to stumble back over some one, make the bow with a jerk, and prance off again. Then the teacher would tell you how well you had done, while you only hoped inwardly that you would never have another Friday afternoon! So that elocution has been associated in my mind with a feeling of terror for some time; in looking upon this audience I think that it is still a terror, to me at least, to say anything on the subject of elocution. And here comes a newspaper reporter (referring to a gentleman who had just seated himself in the front row) and that always breaks me up, too! You are a little late. You don't know what you have missed!

The value of elocution to the business man is, I think, if you will permit me to say it, two-fold. I think that the average business man would be much benefitted by a little elocution; and on the other hand, that the average elocutionist would be a little benefitted by business training. I think if we business men could learn more elocution—especially if we learned it from a lady teacher—that it would be not only pleasant, but would be of great benefit to us. We sometimes have to go home at uncertain hours of the night, after business has been very absorbing—and other things have been absorbing—and we are called up before the principal teacher of elocution in the family, and we have to make explanations. If we only had a course in elocution so we could talk half-way with the other member of the family, we might be all right!

I have told my wife that I will bring her here every evening if she will agree to keep away during the day. I have told her that she don't need any of these lessons on "expression," and she don't need anything on "interpretation;" and there is a great deal here I think she had better keep away from, such

as that paper on "The Voice in Speech;" the idea of my wife needing that! Or the paper on "The care of the voice." She has a well preserved voice! She has been engaged in developing it in missionary labor for the past twenty-five years —hard job;—but she may come up here. If she does, I hope you will all greet her as a Cincinnatian who is interested in the welfare of these ladies' voices, and interested in the City of Cincinnati, and interested in the work of this convention.

The average business man is much too busy for elocution, unless he has had the opportunity of taking it before his business life began; but I do think that if there were classes in elocution for business men, or if their attention would be directed to a study of elocution, that it would be a source of great benefit to them. I meet all sorts of men in all sorts of bodies, and it is painful sometimes to witness the lack of expression, the inability to express themselves on the part of men who are very brainy. I know of scores of men who write well, who think well, who can express themselves well through the medium of the pen, yet who cannot get up on their feet and speak those very thoughts which on paper they couch in such beautiful language; so that I am prepared to recommend to the business men, the study of elocution, and I am prepared to recommend to the elocutionists the study of the business man; and I am prepared especially to recommend to the young lady elocutionists the study of the young unmarried business man; and with the last, I will leave the subject.

PRESIDENT TRUEBLOOD: It is especially fitting that we who enjoy the hospitality of the College of Music should hear from the President of that widely-known institution. I have great pleasure in introducing to you President William McAlpin of the Cincinnati College of Music.

ADDRESS OF WELCOME.

PRESIDENT WILLIAM MCALPIN.

Mr. President, Ladies and Gentlemen representing the National Association of Elocutionists:

If I were in school before a professor, I should say "Unprepared." At our Commencement more than a year ago, we had on the platform a very eminent man to address an audience made up largely of ladies. He came over to me, trembling from head to foot, and said: "*McAlpin, why did you bring me here, why did you bring me here?* I can face men, but I cannot face women." Yet he came before the audience and made a most marvelous speech, showing that he was entirely in error.

When it was suggested about a year ago by Mr. Pinkley that it would be a good thing for Cincinnati and the College of Music to have the National Association of Elocutionists meet here, we voted upon it and unanimously authorized him to do all that he could to bring them here.

You are here now. You are our guests, and we want you to enjoy yourselves to the full. If we have not accorded to you all that you need, and have not sufficiently supplied your wants, it is merely necessary for you to make them known to us, and we will do all that in us lies to contribute thereto.

I have merely this to say: The voice given of the Almighty is a power for good, or a power for evil, the extent of which we cannot fully appreciate. The Lord has wonderfully endowed certain beings with voice, who because of the inability to utilize this power, and to bring it into full use, have gone through life and made a miserable failure, for which they were accountable to the Almighty. The vocal organs, marvelously constructed in some people, may be utilized to such an extent that great power may result therefrom.

Now, for example, I think the power in church work rests in the pulpit and choir. Many a man in a pulpit has failed utterly, not because he lacked intelligence, not because he could not write and express his thoughts, but he could not

give the proper vent to those thoughts when in the pulpit. On the contrary, some of the greatest effects have been produced by men of very ordinary ability by a study of the voice, and of the methods by which that voice can be utilized, the manner in which the vocal organs can be so employed as to afford means for a proper expression of thought and emotion. I have in my mind a classmate of mine in one of the Eastern states to whose sermon I listened several years ago. The audience was moved—from one end to the other of that house, they were moved. I walked home with him, and dined with him. After dinner we went up in his study, and there talked the matter over. He said, "Well, you witnessed that congregation gathered this morning. What effect had it upon you?" Said I: "The same effect that all your utterances have upon men." He said, "How do you explain it?" Said I, "It is inexplicable. You are not a man of great ability, and you know it." Said he, "Of course I know it; I am fully aware of the fact." "But," said I, "you speak with the power of the Spirit. You know how to speak. You know how to express your thoughts, and such thoughts as will meet the requirements of the occasion, therefore, they will not listen long without being brought under your immediate influence, and you are thus enabled to reach their hearts."

Now, we represent the College of Music in Cincinnati, and I must say that I cannot conceive of the College of Music without a Department of Elocution. I think the College of Music otherwise would be useless; and the more thoroughly that department is prosecuted, the more careful diligence there is in that department, making out of it all there is in it, and even more, the greater will be the success attending it.

Why else is it that the great singers, for instance, Adelina Patti—a woman who was wonderfully endowed—but a woman who would have been an utter failure had it not been for the training she received from men who were thorough elocutionists, men who took that woman and so developed her voice, trained it and cultivated it, that she could stand and sing for hours without any visible fatigue. She knew how to breathe. Not one woman in a hundred knows how to breathe. They

open their mouths without taking in a full breath; so they cannot give proper expression and their whole efforts go for naught; they do not understand emission.

Elocution comes forward and supplies what is needed in such cases. It caters to the needs of untrained singers, cares for them and tells them, not how to express their thoughts, but how to use their lung power. Thus they are enabled sometimes, with very limited natural powers, to so use them as to produce marvelous effects.

As I said before, you are here as our guests, and I trust that it may be my privilege personally to attend as many of your sessions as possible. I intend to read every word of your proceedings that is published in our newspapers; and I know Mr. Homan and the other representatives of the press will do you full justice. I hope you will make yourselves happy here; pay no attention to the darkness of our atmosphere and the little amount of soot that may fall upon you. I remember a gathering not very many years ago at which was present an eminent doctor, the president of one of the great universities of the land. I called upon him to make some remarks. He rose and straightened himself up to his full height of about six feet three inches, and brought his hands up in this manner (illustrating), and turned them over several times. Thought I, what in the world is he after? He was a Professor of Divinity in a Divinity School of his University—he is now its President. He finally said: "Brother McAlpin,—I don't know whether it was the Apostle Paul or some other of the eminent men of ancient times,—but certainly he must have had in mind you people in Cincinnati when he uttered that expression, "Cleanliness is next to Godliness." However, when that distinguished doctor went away, he said, "Well, cleanliness is necessary to Godliness, I suppose, but you people preserve your decorum;" he said, "You do everything that you can to frighten us when we come here, but you receive us so warmly and give us such a cordial invitation to come again, that we forget all about the dirt and soot."

Welcome are ye!

PRESIDENT TRUEBLOOD'S ADDRESS.

On behalf of the Association, as its chief officer, I wish to say to the gentlemen who have so kindly welcomed us, that we thank you very cordially for the welcome that you have given us, and for the greetings which you have extended. We shall greatly enjoy the things that you have pointed out,—your parks, your art galleries, your public buildings, your Zoo, your beautiful streets, your trolley trips, and your picturesque river; and most of all, the sublime scenery afforded from the hills that surround you.

We were literally "harpooned," as the gentleman said, to come to Cincinnati. We never had so earnest, so cordial an invitation before from any source, as came from the citizens of Cincinnati. We were flooded with invitations from different organizations here, until we found it impossible to think of going any where else.

We are met together in our seventh annual convention as a national organization for the purpose of fostering interest in the arts of public reading and speaking, and to gather strength for new conquests in the years to come. As we are about to enter upon the work of the week I think it wise that we pause for a moment, ascertain our position and determine whether as representatives of the art of spoken English we have cause for shamefacedness or whether we may congratulate ourselves on a positive advance.

What was the status of our profession educationally in 1878? What is it in 1898?

Twenty years ago the work of education in our art was carried on by a very few teachers. There were perhaps a half dozen schools of elocution and as many colleges in the United States that were offering short courses in public speaking. But two or three colleges offered extended courses and in these institutions little or no credit was given toward graduation. The greater part of the instruction offered in schools and colleges was by traveling teachers who were employed at times of greatest need or who themselves organized voluntary classes for short courses of lessons. Students desiring special in-

struction on graduating or contest speeches often traveled hundred of miles and spent enough to keep them in college half a year in order to strengthen themselves for those occasions.

Public readers were rare. It was a great event to have one of them visit a community: Murdoch and Vaudenhoff, Kidd and Churchill, Cushman and Kemble, Siddons and Potter were as well known as our public men our Governors and Senators. I remember what a revelation it was to me as a youth to hear one or two of our most distinguished public readers. It had never occurred to me that the work of the public interpreter and the teacher of the art of expression might be or might come to be a profession in the sense that Law or Medicine or the Ministry is a profession. I fancy that many of the rest of you felt the same way when it first dawned upon you that here was a proper and most useful sphere for your work.

Fortunately for us, a few distinguished pioneers had labored diligently and well to formulate the principles of the art. I need not name them in this presence. Their names are household words, and none so dear, none whose memory is so precious as that of a former distinguished citizen of this fair city, whose body lies yonder in the shades of Spring Grove Cemetery, the first honorary President of this Association, the teacher, the author, the patriot, the man, James E. Murdoch.

I trust that this Association, before we have concluded our sessions here will, in some way express our high appreciation of the great services of this distinguished teacher and author; and I suggest that a committee be raised for that purpose, who shall devise means by which we may show our high estimation of the value of his work and the veneration in which we hold his memory.

As the younger generation took up the work of the pioneers they profited by the experience and example set before them and made commendable progress in the art; made new conquests in the field of education and on the platform. Then came the desire for unity, for comradeship, which twelve years ago caused some of us in the west to suggest and take action to the effect that the members of our profession unite in con-

vention. But it was too early. The movement was sectional, not national. But as the work of building up schools and establishing chairs of oratory went on and instruction became fixed in college curricula union became a professional necessity. The cry for association began to be heard again, the desire to know what others were doing became stronger with each year and when in 1892 another call was issued by our professional brethren in New York and vicinity the movement was heartily sanctioned by representatives from the west, from the south and from Canada, and for the first time in the history of our art did its votaries unite in national convention. Public readers and teachers from all sections have since come together and all have felt the educating influence of free discussion and the liberalizing force of close fellowship.

The work of organization was not an experiment. The foundations were laid securely. Its projectors had long felt that there was too little sympathy and helpfulness in our course, that there was no such free exchange of opinions and methods as characterized the work of teachers in other departments of educational work. I am afraid the commercial was allowed to supercede the scientific spirit, that each individual felt that he possessed something peculiarly his own and that advancement in the art must come only by his method. That was folly. It was individual rather than concerted action; what in athletics we call "grandstand" playing as opposed to team work.

Let it be said to the perpetual honor of the leaders of this movement that wiser counsel prevailed, that the profession have come closer together, that there is a desire to advance together, that we have the scientific spirit and that every one is willing to give the best he has for the general good. We have a common cause, why should we not have a common interest? Should it not be our single purpose to advance the cause of spoken English, to set our standards further up the heights of art, to break down prejudice, to gain friends for the cause and to foster that fellowship which is the life of such organizations? That is the purpose of this Association. It is the purpose of the various State Associations now doing so much to arouse

interest, and whose example will, I trust, in the near future, be emulated by those interested in our art in every State of this great Republic.

Sorry I am to say that since our organization in 1892 a few have held aloof from affiliation with us, a few who have not yet unselfed themselves for the general welfare, for fear, I sometimes think, of giving more than they hope to receive.

Since last we met I urged a certain teacher to join with us in this movement for pure speech. This was his answer as he swelled himself up to the full proportion of his smallness : "I do not think the Association can do anything for me." "This Association," I replied, "can do nothing for one who is not free to learn, who has not the progressive, investigating spirit." And while I think no man ever amounted to anything who did not believe in himself I am convinced there is no one who has attended these meetings who has not been greatly profited and who has not been liberalized by coming out of his corner.

But suppose for argument the Association could not do anything for this teacher. There might be such a thing as his doing something for the Association. If this is true then he shows an unfraternal, unchristian spirit in keeping aloof. If he has ideas better than the combined sense of this Association, he cannot have the welfare of the profession at heart if he withholds them. If they are retained for commercial purposes to be dealt out by the hour then I say we should hold him in lofty, Christian contempt. I believe none of us has anything too good for the Association, no principle he has formulated that he ought not willingly to give up for the art. "It blesseth him that gives and him that takes." This is the spirit that has brought us together; the spirit that must unify us and make us mutually considerate and helpful; the spirit that must make us students, enthusiasts, comrades.

Note, then, the advancement made in the last two decades in uniting our profession and in establishing courses in our institutions of learning. 1878 found three leading institutions in the East and four in the West with limited courses in oratory in their curricula; 1898 sees but few institutions of note that have not at least a year's work in their courses of study,

and many of our High Schools and Academies employing special teachers. 1878 witnessed the pioneers of our art going from college to college, where Presidents would deign to listen to them, and giving short courses to voluntary classes; 1898 sees these men occupying chairs of oratory in colleges and universities and devoting all their time to the advancement of the art. 1878 witnessed faculties strenuously opposing the introduction of elocution; 1898 sees extended courses offered which count with Greek, Latin and Mathematics toward Bachelor's and Master's degrees. 1878 saw schools of oratory so few as to be numbered on the fingers of one hand; 1898 sees a prosperous school in every leading city, and department schools in two great universities. 1878 saw a divided profession working individually, without sympathy, without fellowship; 1898 sees us united with a common purpose and that purpose the advancement of the claims and interests of public speaking.

This is a tremendous stride. I challenge the representatives of any other art or science, with the possible exception of electricity, to show so rapid a growth in two decades of its history.

One of the chief causes of this rapid progress has been the great awakening in oratory in the colleges during the period just referred to. I believe the generations to come will look upon this as the Oratorical Renaissance. This awakening in the West with the organization of the Interstate Oratorical Association which next year will celebrate its twenty-fifth anniversary. This Association now embraces sixty-six colleges in ten states, each state having an organization of its own tributary to the larger association. This was followed nine years ago by the organization of the Northern Oratorical League composed of seven of the largest Western Universities, then last year by the Southern League, and last month by the Central Oratorical League formed in this state and composed of four Western Universities with Cornell in the East.

In 1890 debating received an impetus from the first notable intercollegiate debate which took place between Yale and Harvard. The idea has swept the country. Every college of

importance and many leading High Schools and Academies are debating annually with rival institutions. Already several Leagues have been formed to promote this interest. In the East there is a triangular League composed of Yale, Harvard and Princeton; in the West there are two quadrangular Leagues; the Central Debating League, composed of the Universities of Chicago, Michigan, Northwestern Minnesota; and the Ohio League, composed of Ohio Wesleyan, Ohio State, Oberlin, and Western Reserve Universities. Other Leagues are forming both East and West. These organizations afford opportunities never before offered to arouse interest in public speaking. They have a direct effect upon the supply and demand of teachers of elocution and oratory. The desire to excel in the art of speaking calls for the service of professional teachers. Colleges not wishing to be last in the race for honors seek instructors to train their students and prepare them for these intellectual combats. This awakening, then, has contributed largely, both in a scientific and in a business way, to the interests of the National Association of Elocutionists.

Having passed what my predecessor has pertinently called the "apologetic stage" of our work we must now demand such recognition as will give to every high school, college and university a thorough teacher of reading and oratory, who shall help to disseminate good methods of speaking until they become universal. We must fight for existence as the leaders of other subjects of liberal culture are fighting for existence. The time was when the Classicists had things about their own way. But discoveries in science, advanced methods of economics, English, philosophy, pedagogy, et cetera, are claiming so much time once given to classics that teachers of the antiquities have organized for self-preservation to push their claims for time that is fast slipping away from them. I would not be understood as opposing the study of the classics. I most thoroughly believe in such study, but I also believe that there are other subjects which develop the intellect, the reasoning powers and the imagination, besides the humanities; men think it glorious to have their children delve in the out-

skirts of Homer and Virgil, Demosthenes and Cicero, yet take no pains to have them live in the heart of Shakespeare and Milton, Burke and Webster. In this constructive period, then, while the various subjects are jostling for places in college curricula oratory must take its place as one of the most useful, practical and intellectual of the liberal sciences.

Now what is our duty as a National Association at the dawn of the new century? Shall your presiding officer in 1918 be able to record the same rapid progress as shown in the score of years just passed? How may we strengthen our position? How may we make our work as readers and teachers of oratory yet more acceptable to the public. This is the burden of my message to you this afternoon, for while it is well to call up the victories already achieved and glory in them, we must not be content until we have laid plans for greater achievement.

First we must fully appreciate the necessity of education and general culture to the members of our profession. There is a current opinion that we as a profession do not consider a sound education necessary to the public reader and teacher of elocution. If such is the case it is high time that we as an association had set our seal of disapproval upon that idea.

We shall have to admit that there are many who are considered members of our profession who, if called upon to pass a final high school examination, could not meet the requirements. Is this as it should be and shall we lend encouragement to this condition of things? It is true that some people with poor education have become excellent readers, but it does not follow that the same persons with breadth of learning might not have become eminent in the art. It is a calamity in any art that its representatives are in so great a hurry to get to bread-winning. Literary taste and appreciation are necessary to impressive reading. These cannot come from ignorance and lack of culture. To appreciate a masterpiece of literature and be able properly to interpret it one must not only have emotional power but intellectual power cultured by the schools. We should do something more than entertain, we must feed our audiences; add something to their mental growth; give

them such an insight into literature as will give them a high sense of intellectual enjoyment.

Our great actors when the truth is known prove to be men and women who if not college bred are at least extensive readers and persons of keen intuition. And while it is true that the stage has a larger proportion of illiterate persons than the reading platform for the reason that emotional power, stage acoutrements and the persons of the drama make it easier to succeed, yet the public are not satisfied to listen to the interpretation of a literary masterpiece by a reader who assumes all the characters unless that person possess a high order of intelligence. I submit this question for your answer: Are those whom Werner's Magazine, our official organ, has placed foremost among our public readers men and women of the class termed well educated?

Now if it is wise that the public reader be a person of education and culture, how much more necessary is it that the teacher of the art, the educator, be himself well educated. Just as the student of trained mind learns more rapidly, puts things together more easily, advances more intelligently and securely, so the teacher of trained mind better understands the needs of his students, points out the way more securely, and puts his instruction in more compact and logical form.

I hope I may be pardoned for here introducing a bit of personal experience. It has been my lot to teach both the educated and the uneducated. During my connection with a school of elocution in one of our western cities all who applied were admitted to the school, though none were graduated who could not present diplomas from accredited high schools. A large number could not graduate for lack of sufficient education though perhaps more gifted natively many of them than those who were allowed to graduate. The non-graduates, I feel sure, as a rule, were an injury to the cause, for lack of intelligence. It is a detriment to one's school to have such persons announce themselves as its students, and I feel strongly that for the good of our art we should insist that they spend their time and money in laying a broad foundation for the professional superstructure.

The past twelve years I have spent in university work where the requirements are rigid and I can say that the difference in results in favor of the trained mind has been very marked. The trained mind takes instruction more rapidly, better understands the philosophy of the art, thinks for himself and does things because they are right and not because he is told to do them. This preliminary training develops nerve fibre. It helps us to do our work more easily, more economically, to grasp facts and principles more readily, retain them more tenaciously, and use them more judiciously. The trained mind stores away the lines of best literature with more facility and calls them up more freely. It better appreciates the beauties of poetry, music and art and gives out those beauties in interpretation. This gives the mind something to feed upon in advancing years and does not leave it to feed upon itself.

What, then, can we do as an association to strengthen the profession? Let us do as other professions are doing; raise our standards, stiffen our requirements. Ten years ago our medical schools, most of them, required two years of six months each for graduation, with entrance requirements hardly equal to the ordinary high school diploma; now they require four years of nine months each with entrance requirements nearly equal to a college diploma. Most law schools a decade ago required two years of from six to nine months each, now the same schools require three full years with entrance requirements correspondingly high. Does any one question that such a course strengthens these professions and makes life and property more secure? Do our courses in civil, mechanical and electrical engineering remain the same? Then why should we not keep pace with the other departments of learning by raising our requirements for admission and strengthening our courses for graduation? We should receive students not because they are old enough or good looking enough, but because they have reached certain requirements educationally. What we would lose in numbers we would gain in quality and such readers and teachers would command respect from the outside as men and women who know more than one subject

and, by knowing more than one subject, know their own subject better.

Again there are many so-called schools of oratory that do not meet the requirements of the name. They teach one division of oratory, elocution, but not the constructive part. The time of the student is devoted wholly to recitation, reading and acting. No time is given to the preparation and delivery of his own thoughts. Do not understand that I would have such, if there be any here, abandon the name oratory, but rather come up to the name. Let us not take the colors back to the regiment, but bring the regiment up to the colors. If we are not able to provide instruction in public speaking in our schools of oratory we should take steps to do so, for where there is a call for the services of one reader to entertain, there is need of many who can speak effectively on the issues of the day in public and private assemblies; in the pulpit, at the bar, on the lecture platform and in political campaigns. Our work must reach this class, must supply this need. We must give students a style of speaking for immediate use, one that will serve them all their lives, and not a temporary style to be done away with the moment they get into conflict. The public have no patience with that ethereal, sophomoric, "hollyhock" style of oratory that soars above the head and never hits the heart. The effective oratory of today is plain, straightforward, business speaking, with tones and gestures as direct as men use in conversation, dignified, but not to the point of frigidity. If men could only be made to believe that there is not an awful chasm between conversation and oratory, but that the one is the basis of the other, much of our work would be done. Men who are fluent, even eloquent in presence of a dozen friends, are dumb when put on that raised something we call a platform in presence of a hundred or more. I believe all our schools of oratory should have what many of them have already, classes in extempore speaking; not extempore in the sense that students shall have had no previous thought on the subject, but that they shall be given opportunity to study the question selected, so that when they come together their prop-

ositions will be better formulated, and they will be able better to sustain their arguments with facts and illustrations.

At first these talks should be as informal as possible, and every one should be urged to express himself. Then as students become more and more confident the discussions may be confined to six or eight persons, divided into two teams, who shall take opposite sides of some subject under discussion in our daily papers; some such questions as whether we shall retain the Philippine Islands, whether we shall annex Cuba or Hawaii, or build the Nicaragua Canal. It is surprising how rapidly by such practice students become confident and fluent; how much information they crowd into their speeches and how soon they come to feel that thought is the essence of speech.

This, my fellow-teachers, is education; this is leading out; it is developing men for high usefulness; it is work we should do for all those who come under our charge, whether for the public reader who is called upon to give explanations of scenes, incidents and motives he is about to portray, whether for the actor who may be called upon to respond to the plaudits of his friends and admirers, whether for the teacher who is sadly handicapped without ready methods of utterance, or finally, for the orator who is essentially the mouthpiece of the people.

I have spoken thus freely in the hope that each year might find us with higher ideals, that while other professions are raising their educational requirements that we might show the part of wisdom by following their example. I think I but speak your sentiments when I say that we should not only raise our standards for graduation and entrance requirements so that teachers and readers shall commend themselves to the educators of this broad land, but that our Committee on Extension shall raise the standard of admission to membership in this Association. Not that your President would recommend that any who have for years been active in the work of the Association be excluded, but that we shall increase our effectiveness as an educational force from year to year by strengthening the quality of our new membership.

The sectional work recommended by my predecessor and so effectively carried out last year, has added much to the value of these annual meetings. By recommendation of the Board of Directors, in order that all might attend the sectional meetings, it was agreed that there be but two sections, one on "Methods of Teaching," the other on "Interpretation," and that the Literary Committee so arrange the time as to avoid conflict of hours. This has been done, and I congratulate you that this year you will be spared the perplexing task of determining where your duty lies, for most of us are equally interested in both sections. Here is where our laboratory work is to be done, where we may question one another freely, exchange methods, arrange courses of study, learn how much time is devoted to this phase of the subject, how much to that, how we shall deal with this defect and how with that—a hundred points that mean much to the active progressive teacher that we shall not have time fully to discuss here in open convention.

Let me in conclusion express the hope that in our deliberations we shall be as informal as is consistent with such gatherings, that we shall throw aside restraints that spring from different methods, that we shall draw close together in quest of the truth and be mutually helpful and suggestive. Let it be said of us at the close of this convention that we have become better acquainted, that we understand more fully what our colleagues are doing, and that the National Association of Elocutionists is fostering that kindly fellowship which is the soul of all educational organizations.

MONDAY EVENING.

PRESIDENT T. C. TRUEBLOOD presiding.

RECITALS.**THE ODEON.**

SCENES FROM "MACBETH", *Shakespeare.*

MRS. FRANCIS CARTER, Toledo, O.

"THE OLD CREMONA", *Merrill.*

MRS. HARRIET AUGUSTA PRUNK, Indianapolis, Ind.

MUSIC—Trio, from "Gioconda" *Ponchielli.*

MISS AGNES CAIN, MISS MARIE PARRISH, MR. GEORGE BAER.

"BEN HUR", *Wallace.*

MR. CHARLES MONTAVILLE FLOWERS, Cincinnati, O.

SESSION OF THE MAIN BODY, TUESDAY, 10:00 A. M.

PRESIDENT TRUEBLOOD in the chair.

"THE EFFICIENCY AND DEFICIENCY OF ELOCUTION IN COLLEGES FOR WOMEN."

MISS LEILA S. MCKEE, PRESIDENT OF THE WESTERN
COLLEGE, OXFORD, OHIO.

Prof. Nicholas Murray Butler in his able essay "Is There a New Education" says :—

"The recklessness with which the man of letters, sometimes the college president, (and now and then the more canny college professor) will rush into the public discussion of matters of education, concerning which he has no knowledge whatever, and to which he has never given a half hour's connected thought, is appalling! Opinion serves for information, and prejudice usurps the place of principle. The popular journals and the printed proceedings of educational associations teem with perfectly preposterous contributions bearing the signa-

tures of worthy and distinguished men, who would not dream of writing dogmatically upon a physical, a biological, or a linguistic problem. For some recondite reason they face the equally difficult and unfamiliar problems of education without a tremor."

Such emphatic statements should make the boldest "college president" hesitate in essaying the task before me now. Yet delicate and difficult as the task may seem, and foolhardy as that college president may be who essays it, I hold it the duty of college people to consider thoughtfully every problem that has to do with the college curriculum, to weigh carefully and impartially the value of each department and to accept or reject it, as it is proven to be helpful or injurious or of little value to the student in college:—not dogmatically, not giving "opinion for information" nor "prejudice for principle", but fairly, honestly, facing facts and meeting questions in the spirit of inquiry.

Without controversy, the place of Elocution, as a prescribed study in our colleges, is deplorably insignificant.

1,—Is the reason for this to be found in the subject itself? Is Elocution "not scholarly", hence not properly included in a liberal education?

2,—Or does the difficulty lie in the imperfect appreciation of the value of elocutionary training on the part of College Faculties? or

3,—Has the New Education offered substitutes for this subject, or relegated it to a different epoch in the educational system, or rejected it altogether?

To get the subject clearly in hand let us briefly consider:—

First,—The true place the aim and the method of college education.

Second,—The Woman's College and how it differs from other colleges.

Third,—The possible efficiency of Elocution as a college study, and

Last,—The deficiencies as they now exist, and suggestions as to possible remedies.

I. In the first place, the college is the apex of the educa-

tional system for most of the students who receive the higher education. In a certain sense it is preparatory to the professional schools of the university, and for both these reasons it should aim at a general rather than a special education.

Though great diversity of opinion exists in regard to the details of college education, yet educators are substantially agreed as to the essentials. We may broadly outline them as follows:—

1,—To give character, broadening, deepening, enriching the whole life of the student.

2,—To give culture in the broadest sense. What the old Romans expressed in their word "humanitas".

3,—To develop thought power—power to think critically, power to think adequately.

4,—To give power to express thought.

5,—To give capacity for strenuous hard work under pressure,—allotted tasks, and not merely the easy, pleasant thing one chooses to do.

6,—In general—to educate head, hand, and heart,—as Dr. White has phrased it:—"The mind to think the truth, the will to purpose it, the hand to perform it."

7,—Beside this broader intellectual life, a college education should fit for citizenship, should give true "social efficiency".

The method of college training should therefore be disciplinary rather than liberal, individual in its instruction, emphasizing the value of instruction less than the value of the personality of the teacher, and its impress upon the mind of the student during his immature and formative period of life in college.

II. The Woman's College, in all the essentials, differs not a whit from all other colleges. In non-essentials there are, and there should be, some modifications of the curriculum, allowing more time for the study of the subjects germane to woman's needs, but abating not one jot or tittle of the amount and the quality of healthy, hard work. The old idea of woman's education has become so repulsive that the pendulum has swung to the opposite extreme.

Thomas Fuller struck a prophetic note in his remarks about

the girls in the "she-schools" of the olden time, when he said:—"The sharpness of their wits and the suddenness of their conceits, which their enemies must allow unto them, might by education be improved into a judicious solidity, and that adorned with the arts which they now want, not because they cannot learn, but because they are not taught them."

The "she-schools" of to-day have "improved into such solidity" that there is not time for the cultivation of the arts though they are to be had for the asking. Music, Art, and Elocution have been crowded out of the labor day curriculum. Yet the more conservative among us still hold that they should continue to be prescribed studies, as essential elements in the higher education of woman. Yet so few of the colleges are still requiring them, that this remark has even to my own ears an old fashioned, old-fogy sound. Let me hasten to qualify this statement, however, by adding that I would not have them taught as accomplishments merely, but strictly, scientifically, not so much as a social grace as a means of social power.

III. We come next to the consideration of the ideal place of elocution and its possible efficiency in the college curriculum.

Rightly understood, it should be a science of sciences, and the art of arts, embracing in its comprehensive sweep all other sciences and arts, and correlating them with each other and with itself. Let me recapitulate briefly the aim of college education itself, as given above, and it will be seen that this study of elocution in the hands of the right teacher is capable of helping to accomplish each separate requirement.

1.—To give character. Some of the strongest and purest impulses of my life have come from the "pieces" I had to learn and recite on Friday afternoons in the little old fashioned country school of my early childhood.

2.—To give culture,—impressing the noblest thoughts of the noblest thinkers of all ages on the susceptible mind of the student.

3.—To develope thought power, power to think critically and adequately. The first qualification for right reading, we

are told, is a full and correct understanding and appreciation of the meaning and sentiment of the language spoken." What power must then be developed to the right understanding of the loftiest productions of the human mind?

4.—To give power to express thought. To so enter into the very spirit of a piece as to assimilate and to make its thought one's very own thought,—and thus take into the very fibre of the being the best experiences and noblest thoughts of others,—what grander education could there be than this? No other study enters so deeply into the revelations of the human heart, its aspirations, hopes and fears, and because this must be mastered before they can be interpreted, no other study has such a hold on the inmost heart of the student—the spring and source of his very being.

I wonder if teachers of elocution realize their power for good or evil in the selections they give their pupils to learn. I wonder how many years of pure uplifting thought it would take to cancel the evil I have heard inflicted on an audience in one evening's program, to say nothing of the incalculable wrong done the student who recites number after number of "realistic" selections, tales of crime and lust and blood.

6.—Another aim of the college education is to give capacity for strenuous hard work. The study of elocution claims to fulfill this requirement also. It includes not only the mastery of the mind to understand, and the spirit to feel and the voice to interpret in the right gradation of quality, volume, pitch and stress, but it includes that which is both basal and an end in itself,—physical development. The theory that places elocution and physical culture in the same hands is correct; the fault lies in practice when one is subordinated to the other in such a way that true proportion is lost. Now physical education is the *sina qua non* in woman's education, hence the double efficiency of elocution in the Woman's College.

7.—The teacher of elocution has the rarest chance to impress his own personality on the pupil. Personality here is easily secondary to instruction, but personality and personal peculiarities are two very different things, and the one may be as baneful as the other is helpful. For the true teacher here

is a finer opportunity than is offered by any other subject in the college course, and by the most advanced method of modern education—"elbow instruction".

8.—Another thought in regard to the possible efficiency of the study of elocution is this;—college education is fundamentally disciplinary—but discipline for the sake of discipline,—dry, perfunctory, spiritless—is worse than no discipline. Fill the work full of enthusiasm and the college world is revolutionized. Some one says that "Discipline gives the man the use of his powers, enthusiasm sets the powers in motion, and fires the soul with the love of knowledge, and carries the man forward as on joyful wings". In no study can discipline be more successfully united with enthusiasm than in the study of elocution.

9.—But man is not only an intellectual but a sociological being, and the true education seeks to fit him for nobler citizenship. What better method than to develop mind and body and to train into powers of self-control and self-expression? Just what the study of elocution claims to do.

Do you not see that this great department of learning combines within itself all the essentials of a sound education, character, culture, power, expression, ability to work, social efficiency? Such is the ideal efficiency of elocution—and now let us come down from the dizzy height of aspiration to the plain of actual accomplishment. I speak of the present condition in the average college to-day.

IV. What are the deficiencies in the study of elocution in our colleges to-day, and how can they be remedied?

I should say that the first deficiency in the study of elocution in college today is that it is not studied. The reason is not far to seek.

Professor Lawrence A. McLouth, Professor of German Language and Literature in New York University, says in the December *Cosmopolitan*:

"If the editor knew with what scorn college men, both in the faculties and in the student body generally, look upon the subject of voice culture as a part of legitimate college work, he would not at all wonder that this point has not been touched

(In the symposium "Does Modern College Education Educate?") In American colleges such courses of instruction are considered "snaps" to be taken by "snap-hunters", by a few would-be orators, and, in co-educational institutions, by a few blue-stockings who desire to become exhorters or public readers. The sentiment is probably largely due to the notion that the college should confine its efforts to more scholarly things,—But what is "scholarly"? Yes,—we echo, what is "scholarly"? All this reminds me of the fine scorn in face and voice of a distinguished college president, with whom I once had discussion as to the value of music in the college curriculum. "But my dear Madam, it is not academic. It is mere manual dexterity." Since that time, however, two great colleges have put music upon a collegiate basis and allowed time for its election in the B. A. course. That lack of appreciation of elocution is easily shown in the insignificant amount of time allotted to it in the college curriculum. One semester, two hours a week, is a generous allotment for the prescribed study, and a three years' course three hours a week, justifies a diploma! What wonder that so small results have been accomplished! Six years of Greek, six weeks of elocution must bring proportionate results.

The other day I asked a graduate of one of our finest eastern colleges for women if she had studied elocution during her college course? "Elocution?" she answered vaguely, "Elocution? Let me see. Yes, I believe I did. I have a notebook with something in it about, was it quality—is that the word? I never read my notes over after I took them." Yet that woman was one of the very best, brightest, most conscientious girls in college that year, and is now a brilliant and successful teacher. Where was the difficulty? Doubtless partly in the meager time given to the subject. Partly in the prevailing sentiment in college in regard to the small value of the work. Partly, possibly, in the instructor, for in this, more than in any other subject, success depends largely on the personality, the winning force of the instructor.

On the other hand, in conversation with a highly educated cultured woman, recently, also a graduate of one of our lead-

ing colleges for women, I was told that she considered her study of elocution one of the most valuable elements of her college education, adding that to it she owed not only the right use of her voice, and freedom from inherited throat trouble, but all the ease she had acquired in public speaking. Her voice was pure and pleasing, and she is a charming public speaker.

But her case is the exception rather than the rule, and the census of opinion among college girls is that elocution is either a "soft snap" or a "bore." My roommate at college—a brilliant girl and an unusually fine student came back to our rooms one day, threw her book down and gave a long drawn "oh dear!" "What is the matter?" I asked. "Oh I have just been to elocution. We spent the hour falling to the floor. It's such a bore." "Why don't you drop it?" I asked. "Oh it's too soft a snap. I want more time on Constitutional History." Yet that girl had profound appreciation of literary beauty, and was fond of reciting page after page of her favorite poets and authors—as my weary brain and sleepy eyes could testify—long, long after the last bell at night, when both of us should have been fast asleep.

"But," some one objects, "all this may apply to the prescribed work with its meager allotment of time, and the acknowledged indifference or hostility in the college atmosphere—but what of the elective work running through several years, with several hours a week and scientifically studied?" Strange to say, just here we often meet our greatest difficulty, for in the majority of cases, elocution is elected by the superficial student who wants to shine in some way without too much work of preparation. A pretty face, a graceful figure, a little work, and presto! here is a "parlor trick" ready to hand. Doubtless such students are a sore trial to the conscientious teacher, but they are a sore trial to the college that stands before the world for sound learning. I know of a case that came recently under my observation—a girl of bright mind and a fairly good student, the first semester of her college course began specializing in this department, not in a resolute, scientific way, but for the easy honors she might win. She

learned the "parlor trick," but at the expense of everything else. At the end of her preparatory course she was dropped, and she now expects to take a year or so in a superficial finishing school and be ready to enter society!!

Now the whole responsibility of this sad failure cannot, of course, rest on the elocution department, but much of it reasonably must. Perhaps she would have failed anyhow, and it was just as well that she should achieve a certain kind of success in one line of study. Far be it from me to rule out from a woman's education the graces that adorn and enliven the home, but I would have them based upon a solid foundation, and kept in their proportionate place. A young girl during the four formative years of her college life, from 18 to 22, easily loses her sense of perspective and is attracted by the showy, "taking" thing, rather than by the subject that, on the very surface of it, demands laborious work without visible result. Yet there never was a time when the study of voice training in the elocution of conversation, as well as common reading, was more needed than now. "The American Voice" is to be heard alas! in most of our American homes, and who can estimate the loss to those homes in beauty and restful harmony.

How shall these deficiencies be remedied?

At the outset of this final paragraph in my paper, I pause to make my obeisance—joyfully, gratefully, to those teachers of elocution and oratory, those earnest men and women, who pursue their profession as the noblest of all the sciences, whose impress for good has been made upon thousands of plastic hearts and minds, inspiring, firing them with splendid ideals and imperishable enthusiasm for the good, the true and beautiful. And yet—and yet—for the rank and file of teachers of elocution one is tempted to think that the illustrious Phillips Brooks was not altogether wrong when he said in one of his Yale lectures: "I believe in the true elocution teacher as I believe in the existence of Halley's comet, which comes into sight of this earth once in about 76 years."

Perhaps our difficulty is that most elocution teachers have specialized too early and too closely, and the result is "an

intellectual narrowness of a type so narrow as to fail to recognize its own limitations. The narrowest narrowness is that which is unconscious of itself." How many elocution teachers graduate from good colleges before they begin to study their profession? I can scarcely call to mind one instance, yet what profession demands such broad education as that; not only literature and history, but science, arts, economics, and languages, yes, even that fine training that is to be had only from the so-called "dead languages." Was it not Goethe who said: "A man who knows only his own language does not know even that." The teacher of elocution, in short, must know everything! and he must correlate it all to his own subject, blessing it into one harmonious whole. Either place this department at the top, dignify it, magnify it, or drop it. And if it is dropped, what becomes of it? Even the secondary schools are minimizing its importance. The Committee of Ten made no plea for it in their printed schedule, leaving it to the discretion of the local school boards. You know as well as I what that means.

Begin a systematic attack all along these academic lines that now present such a sullen and hostile front. Hurl at them splendid teachers, cultivated, earnest, college-bred men and women, convince them of the essential value and the essential beauty of your noble science. Agitate the subject in the press, in the school journals, in the daily, weekly, monthly, quarterly magazines. "The American people are slow to appreciate the truly artistic in many lines, but they may be educated. Educate them. Show them 'the difference between a chromio and a Rembrandt.'" Artistic work done by true artists they will not be slow to appreciate it, and the Woman's College will be in the fore front then as now.

DISCUSSION.

MRS. LUCIA JULIAN MARTIN,

Mr. President, Members of the Convention:

My strongest impulse on listening to this admirable paper,

with most of which I heartily agree, is to say, as did Carleton's four good district fathers, "Them's my sentiments, tew."

I shall attempt no review of this address, but will try for a few moments to emphasize one statement made, namely, that the time has now arrived when women most need the art of public speaking.

Admitting the many deficiencies in elocution as it is largely taught today; the lack of appreciation of the educational value of elocution on the part of college people in general; the lack of demand on the part of the public; the insignificantly small amount of time given to elocution as compared to that given other studies; the inefficiency and superficiality of many of the teachers, and the shallow attainments of some of the public readers,—admitting all this to be true, I do not see why these deficiencies do not apply just as forcibly to colleges for men and to co-educational institutions, as they do to colleges for women. But when we come to this art of public speaking, here is the discrepancy. Young women are not taught, as they ought to be, to think and to express those thoughts upon their feet. This kind of training certainly should belong to the department of elocution, but in too many cases it does not. This, in my opinion, is the one great deficiency in colleges for women, overshadowing all others. The daily and persistent practice in the expression of one's own thoughts upon a given subject concisely and logically both with and without previous preparation, cannot fail to become a great power towards self control, self reliance, self expansion. It must cultivate the individuality, as well as the expression of that individuality, as nothing else can. This broadening, deepening process, following as it should the general physical and vocal preparation, is what I understand to be demanded by the advocates of the so-called "New Elocution." That this particular training and practice is as yet very "*new*" to the students in the great majority of the colleges, seminaries and academies for women, there can be no doubt. I remember, at the convention in New York last year, in the "Methods of Teaching" section, a gentleman representing Princeton University, gave an excellent paper upon extempore speaking. He claimed for

the students of Princeton exceptional facilities for debate, argumentation, oratory and public speaking in all forms. He spoke of the inter-collegiate debating contests, and of the rigorous preparation for them. He considered the thoroughness of this kind of work of incalculable value in that it, more than all else, had enabled Princeton students to go out of that institution bright and shining lights in their various callings and professions.

If this kind of training is of such great value to young men it is worth even more to young women who today are being called upon to help fill all the avenues leading to the heights of attainment, so recently controlled almost exclusively by their brothers. Under some other name than elocution, young men have enjoyed opportunities for this kind of culture to a greater or less degree, almost from time immemorial, and to-day, when we women are brought into direct competition with them, as we are, the greater number of us are at a disadvantage.

While I have individually felt this deficiency in my own youthful training in college, and later in my special studies in private schools of elocution, it never came over me with such overwhelming force as it has since I have been attending these conventions of elocutionists. My first attendance was on the third day of the Chicago convention. I kept very quiet those three days and watched events closely. Among the many very strong impressions I gained, the strongest, and the one that gave me the least satisfaction was the fact, that while the women members were present in the proportion of at least five to every one man, yet the men did the most of the speaking, especially when any subject was up for discussion. They captured three-fourths of the offices, and apparently managed the convention entirely to suit themselves.

I was not again able to attend until we met in Detroit. There, I became convinced beyond doubt, that while there were some splendid exceptions, we women members were, as a majority, deficient in a knowledge of, and familiarity with the parliamentary usages of large deliberative bodies; also, that we lacked the training and practice which alone could make us masters of the situation. No matter how well we knew what

we wanted to say, the newness of the position when we stood upon our feet to express those thoughts, placed us at a disadvantage when compared with our better trained brothers in the profession.

If any further proof was needed, it came, when a young woman from one of our co-educational institutions where all these opportunities are equally bestowed, took her place upon the platform, and with a knowledge of her subject and a control of herself that would have compelled admiration from a United States Senator, proceeded to present extemporaneously decidedly the address of the entire convention.

I think the moments while that young woman was speaking were among the happiest of my life, for to me, she revealed the possibilities and probabilities of the women of the future, in that time, which I believe is coming, when there shall be no colleges for women, nor colleges for men, but when young women and young men shall together and equally enjoy all the privileges and opportunities for the development and use of their highest and noblest powers.

There was one point made by the lady, if I have it correctly, which suggests a thought that if followed out will result in advancing our profession, and causing our work to be more and more respected by the people at large. The lady said that she hardly knew of one person who had received a college diploma before beginning the study of elocution. Perhaps it would be well if there never was one who had received a college diploma before beginning the study of elocution—that is, it would be better if he began his elocutionary studies with the A B C's, combining with their study exercises in phonetics and the other elements of elocution, carrying that along with all the common school branches. This would be a great thing, for we know that those who have a broad education have tremendous advantages in the study of elocution, which involves, it seems to me, almost every branch that enters into the college curriculum.

MISS JUNKERMAN: It seems to me elocution is taught too much as an art in schools for women. It is made use of too much as a vehicle for giving expression, perhaps, to their van-

ity. It has been impressed upon me recently more than ever before, that the great need of instruction in this land is scientific work, that is, classification of women's knowledge. It is not of any use to get up and say, "express anger," or "express joy," and tell them how to do it, when they have no knowledge of the means. You want to begin teaching them scientifically; and I do think the best teachers are doing that now; but I think good teachers suffer a great deal from those who teach merely the art; and the world in general judges our profession by such teachers rather than by those who teach correctly. The ultimate aim of my instruction shall be to teach the science rather than the art.

PRESIDENT TRUEBLOOD: That was a good extempore speech. Let us have some more.

MRS. PRESTON: In behalf of others, as well as myself, who have not had the advantage of a college education, the question I want to ask is this: Must we, because of that disadvantage, place it as a barrier in the way of others who may not at any time have had the advantage of a college education, but yet have talent undeveloped along this line; must we place it as a barrier in their way, and not give them what aid we can give them through the instruction we have had, to enlarge their minds, enabling them to grasp the beautiful things we have—not by pointing them to the fact that they must have a college education before they are ready to grasp those feelings that we are gaining from the art of expression?

MRS. CLINTON: Mr. President, I think that one trouble in the girls' school is, when the girl feels that she has some talent, and she cares more for elocution probably than anything else, she begins to think that she is very talented and that she will make a specialty of it. So then, to begin with, she concludes to drop some of her studies. The president of the college is so anxious to please the girls and give them just what they want, that that girl is not urged to go on with her studies, but is permitted to drop them and devote her time to elocution; whereas, if she was guided by the teachers, and the president urged her to keep up her studies and have her education broadened by them before she is given a diploma, I

think that the result would be far better. Girls should not be given a diploma in elocution unless they have graduated and have a full English course. I think if we would secure that, and urge the presidents of colleges to pursue this method, our art would be raised.

REV. G. A. BURGESS: I think, Mr. President, the question that has been asked deserves an answer. I would not like to have the reporter put it down; but I have enough education to have devoted six years of my life as the head of a Western college, and I appreciate very highly that department of the work throughout the country, and yet the best elocution teachers that I have ever met—and my acquaintance has not been broad—but the very best I have ever met have not been college-bred men. There is something about the science of elocution especially which demands genius or natural ability rather than broad learning. I don't doubt that broad learning counts, and through that process you have the orator; but for the careful specialist, who is able to give you just what you need along the line of correct expression, some of the brightest minds I have ever met—and I think I will have to class Mr. Murdoch among the list—have reached their great ends not through college training, but in the great workshop of life. The college, after all, is simply a place where special departments are brought together, so that they can be quickly mastered; but many men master their work in life by longer processes, perhaps, and perhaps a little less accurate. Many a finely educated man has appeared who has not been brought up in college halls. Some of the best educated men, perhaps, although put to some disadvantage in the acquirement of knowledge, have been self-made men. I wish to say as from the standpoint of the college, that I am deeply convinced that those teachers of elocution who go on doing honest, conscientious work, as they have opportunity, developing and broadening their own profession, will have nothing to apologize for if they have not begun life in college halls.

MISS BABCOCK: I have been a missionary for some years, striving for college credit in this work. For two years the work of the Department of Elocution at the University of

Utah, after I took charge of it, was relegated to the Preparatory School, and not included in the College course. In pushing the work into the college, I have found that my difficulty, my opposition, was in the Faculty directly,—not among the students, but among the teachers. They themselves know nothing of the subject of elocution. If they have ever had any work of the kind, it was not in their college course leading to a degree—only a few private lessons, perhaps. The Faculty considered elocution nothing but “speaking pieces,” memorizing; and although I worked very slowly and very carefully, it was only three years ago that I was able to get a wedge in by a four hours’ course with half credit. I believe that we make trouble for ourselves and retard the work in many ways by pushing too aggressively.

By our class work we can demonstrate that elocution is more than mere memorizing, it is mental training, and that it is worthy of being put on the same plane with mathematics, Latin, etc. During the two years that followed, I have endeavored to urge the students who are in Elocution to direct their elective courses in certain lines of development, particularly in Languages. This helped to show that good, solid work was needed as a basis for Elocution, and thereby I have made friends in the Departments of English and Languages which have stood by me in the Faculty. This year the students themselves, I think, have done more than I could have done for the department. The students petitioned the faculty early in the year for more work in the department. They were very strong students in all other departments, therefore their voice counted a great deal with the faculty, and we have secured the concessions asked for.

MRS. TRUEBLOOD: I think this question has not been answered sufficiently. I don’t think it would be the proper thing to tell pupils coming to a teacher of elocution, that they don’t need a college education. A pupil can to a certain extent succeed without a college education, but how much better could such a one have succeeded if he had laid a broader foundation in his professional preparation. I believe fully in being a Jack of all trades, but a master of one, if you can;

get a little of everything if you can. There is nothing worth studying but will help in elocution and make the teacher better in every way—broader as a reader, and as a teacher of elocution. A young lady came to Ann Arbor some time ago and gave a very good recital. She was a graduate of a School of Elocution. Her mother came to me afterwards, and said: "I would like to know your opinion of this girl." I said, "I think she did well." Her mother said, "What would you do with her now?" "How old is she?" I asked. "Sixteen," was the reply. She looked to be twenty-four or twenty-five. She had a very fine physique—was a beautiful woman, and an excellent reader. I said, "How much education has she? Has she been through the High School?" "No, she just entered the eighth grade." "My dear madam, if you want to know my opinion, I can give it to you for what it is worth. I should take that child home, let her drop her elocution at once, put her right in school and have her take a thorough course, at least in the High School. What does she expect to do?" I inquired. "Why, she expects to go out and teach and give recitals." "Do you suppose," said I, "that a college president would take that girl as she is, without more knowledge than a seventh grade education has given her—an education which my boy of ten years has?" "But she would never consent to go back to school." "Then all she can expect to do is to visit the small towns, and give recitals. You can't expect to get her into a college, or any institution of note, with an education like that."

I think teachers of elocution should encourage their pupils to obtain more education, or they cannot hope to succeed as elocutionists.

MR. CHAMBERLAIN: I had an experience somewhat similar to that just related, while I was teaching in college. I was called into my parlor at home one day to meet a young lady. I saw a very fine specimen of opening womanhood, looking to be seventeen or eighteen. She said, "Are you the one who teaches elocution here?" I said, "Yes—some." She said, "I want to take lessons of you." I said, "Are you in college?" "No, I live up at——," giving the name of a small country

place. She said, "I have always spoke pieces; my friends, they likes to have me read. I have spoke a good many times to our socials." I said, "My child, how old are you?" She said, "Why, I am 'most sixteen." I said, "Are you going to school?" "Well, no, I want to study elocution." I said, "I don't know how to teach you elocution. You should get an education first." And with the sweetest, innocent frankness that child said, "Why, do you think that would make any difference?" Of course I dismissed the case. But I had another fine specimen of young womanhood who was older—seventeen or eighteen, I suppose possibly nineteen. She did some very good work with us in the college elocution class. She could have entered about the Freshman class at that time. I strongly urged her to go on and take the college course. She said, "No, my father is a practical business man, and he says it is time for me to get my special training, and I would like to ask your advice as to where to go." I did the best I could in advising as to a professional school. Against my strong judgment and opposition, she went to a professional school and finished her course, and came back and taught with us a little—tried to teach in the college for us; but after a few months she said, "Mr. Chamberlain, you were right in advising me to complete my other studies first, and I am going to do so now; but I wont study here, because I began here." She went to the University of Michigan and took the Degree of Letters and became a fair teacher; but she has wasted time—planted in July a crop that ought to have been planted in April.

MISS NEWMAN: I want to ask Mr. Chamberlain if he would discourage me from further study. I have had some experience in teaching, but certainly do lack education. I am surely too old to begin a college course, and I am afraid a little too poor. I would like to ask you whether it would pay practically to attempt to complete this course in elocution. I ask for information because I am really anxious to know.

PRESIDENT TRUEBLOOD: This question will be answered later. By courtesy the last three minutes is given to the person who read the paper, Miss McKee, who will now occupy this time.

MISS MCKEE: I think I never enjoyed anything more than this discussion. I wish it might be prolonged for an hour. Mr. Chamberlain's experience agrees with that of other college teachers. I remember of a young lady who wanted to come to our college and study elocution and French, if she would not have to take anything more. I knew she would accomplish nothing in French, and I thought she had better go somewhere else.

One of the gentlemen, Professor Pinkley, said elocution ought to begin with the ABC'S. In that I heartily concur. It should not be deferred until after a college course, but should be woven in from the earliest grade up; or it is hopeless to expect to accomplish much. I alluded in my paper more to professional study and preparation for teaching, upon which I think we are all practically agreed. Mrs. Trueblood said, it was better to have a broad general education if one wished to teach in a college. I believe all college people substantially agree as to the necessity for a liberal education for all specialties. I know that is being demanded more and more even in music teachers, etc. They want them to have a college education first, and feel that a broad, general education better fits a teacher for her specialty than any amount of exclusive special training; yet I do not want to rule out genius.

With reference to Mr. Murdoch, to whom the Rev. Mr. Burgess referred, I think that if he, in the height of his career, could have gone through a period of preparation again, he would have taken a university course before he went into his work. I use his name merely as an illustrative type. He may have had that advantage. I think it about half a century ago that Mary Sommerville asked her father for the privilege of entering. He said to her, "Your mother can read, write and cast up accounts, and that was enough for her." But if Mary Sommerville's mother were a young girl to-day, and went to a specialist in elocution, I think she would be advised to begin by going to college, if she intended to teach afterwards as a member of a college faculty.

One of the young ladies spoke of science and art; I think

science is what teaches us to be, and art, to do. What would our knowledge be worth if we did not combine both science and art.

THE PLACE OF ELOCUTION IN THE COLLEGE CURRICULUM.

FREDRIC M. BLANCHARD.

The place of elocution in the college curriculum is by no means certain. Prominent educators still live in the glamour of high positions while yet maintaining that elocution has no place in a higher education. Colleges abound whose catalogues give it scanty recognition. Many a fond parent desires earnestly that his child may never learn the wiles and superficial nonsense which he believes to be a part of all elocution. Slowly, painfully, under jealous, watchful eyes, we emerge from a dark age into which false methods and a blind infatuation for the un-real plunged us, the stigma of which we bear to-day as the badge of our profession.

But our experience, though costly, has yielded general blessing. The elocutionist has become more sane in his ways and methods, and has learned to love realities. He has discarded the "seeming truth" which once entrapped the wisest, and has commenced to learn from nature. The educator in other lines has also learned a lesson. When, nauseated by artificiality, he turned his back on elocution, he resolved to prove to the world that elocution need have no part in education. The student was turned in to browse on Greek, Latin, French, German, Mathematics, History, Literature and Science. Anything in the broad field of human experience and answered to the name of *fact* he was requested to follow and ask no questions. Only one thing was forbidden, he should not study to express his knowledge save through the end of a quill. The day of graduation comes on apace. Professor Gradgrind leads in the marvelous product of his system. Behold the youth! His skull is bulging with information. How can one

small head contain it all? We thirst for knowledge. Will he not share with us? An imprudent voice invites him to address us. He assays to speak, but alas the day, his tongue is palsied. This man is called the finest *rooter* on the campus, yet now his voice is scarcely audible beyond fond mama in the reserved seat. Foot-ball authorities say that he has the most marvelous legs in the West, but to-day they are rapping each other like agitated saplings. What is the matter? Nothing at all. We have here the legitimate offspring of a one-sided training.

Our friend the Psychologist, has made a study of similar cases. He now ventures a question: "My dear Gradgrind, have you not observed in your scientific investigations, that nature always proceeds along two interdependent lines, involution and evolution? Have you not noticed that the human body contains an elaborate mechanism for working along these lines through the sensor and motor functions? Did it never occur to you that he is but half a man that is trained only on the sensor side? He may be a philosopher, but he can never be practical. He may know much, but must always do little."

This is no fairy tale I tell. Only a few days ago, a man came to the University of Chicago and arranged for special training in public speaking during the coming summer. He had just been graduated from a prominent theological seminary. He was filled with theology, and inspired, as he thought, by the Holy Ghost; but, alas, when he presented himself for trial before a very wealthy and influential church, over which he confidently expected to preside, he found, to his humiliation, that both theology and inspiration, struggling for deliverance, were powerless to come forth from him. The church committee were kind, but decided, saying: "My dear sir, we have the greatest respect for your scholarship and character; we believe firmly in your spirituality, but we do not want you. You have no voice, you are stiff and awkward, your efforts to express your thoughts are not attractive, our people would not tolerate you."

This man is but a type of those who have thought it neces-

sary to train only the intellect. Poor in feeling, blind in imagination, crippled in voice and action, he goes forth into the world to reform mankind. It is needless to say that he fails. Good address wins half the battles of life, while bad voice and boorish manner are responsible for many defeats; and yet, if we give a man the voice of Mario and the grace of Apollo, and no more, we may leave him only a machine. His soul may yet be a prisoner. Undoubtedly our special opportunity lies in the realm of the imagination and the emotions. We can deepen the student's appreciation of life, and broaden his sympathy with all humanity. I think we may say that elocution makes a special contribution to character development, and that therein lies its greatest mission.

Now it may be that languages, mathematics, and sciences, under certain conditions, might develop a well-rounded character and effective expression; but as a general thing they do not. I am quite willing to admit that English literature might be taught in a way to include vocal expression and thus do away with the department of elocution, but this would only be calling a rose by another name. We even more easily could teach elocution so that English literature as a separate department would be no more. The fact remains, however, that English literature confines its efforts to the study of authors' lives, to their writings, to literary criticism and to the theory of literature. Elocution on the other hand is bending its energy toward the development of the neglected half of man's nature: training the central nervous system so that impressions may be impressed; so that feelings shall result in actions, and knowledge and character become effective in life. May we not claim this as the peculiar place of elocution in the college curriculum?

Let us consider, now, some suggestions regarding methods of accomplishing our mission. About thirty-six major courses are now required, in most colleges, for the Bachelor's degree. By a major course, I mean, one occupying sixty recitation periods. Here at the very start, we encounter a great difficulty. Greek and Latin claim first place. French and German are jealous seconds. Mathematics and Natural Sciences

will not yield. The place of History grows larger every day. Economics and Sociology are crowding, with all their elbows, for more room. Literature grows corpulent, daily, and better able to resist its rivals. Phillosophy must be respected for old age's sake. They all wrangle together, each to possess more time. Elocution, with one foot in the door, cries: "Room, My Lords;" instead of hands, backs are presented. But the more generous rivals yield, and Elocution is granted influence amounting to three per cent of the whole. For the present, we must be satisfied with this.

Of course I am not speaking of colleges of oratory, or colleges that have special departments of elocution with entirely elective courses. I have in mind required elocution in the college. Where it exists at all, it requires about sixty out of the eighteen hundred or two thousand class-room hours in a college course.

Sixty hours of class work, then, with twenty pupils in a class, is the uttermost limit of our time in which we must break down the barriers built by the habit of repression, change self-consciousness into desire to be of service, secure appreciation and responsiveness, develop a voice that shall be acceptable to the ear, quicken the imagination, deepen and broaden the emotions, render will supreme over impulse and send forth a student who, at least, shall be able to stand on his feet and speak intelligibly before an audience. In other words, while we are not to put brains into a man's head, we may attempt to help him use those he has.

In some colleges the course in elocution is extended throughout a college year, meeting two hours each week. This arrangement has a great advantage over the concentrated course, in that it gives the pupil opportunity for growth and practice between the lessons. The period, however, is brief in any case. It will readily be seen that the teacher of College Elocution will have no time for frills, ruffles and furbelows. The only way he can hope to succeed is to settle right down to rock bottom principles and work from the mind of the pupil out, through voice and action, to the desired effect in an audience. Side tracks must be avoided. There can be no

stopping for voice manipulations, Delsarte, pantomime and such luxuries. Good and excellent as these things may be in a School of Oratory, they yet have no reason for existence in College Elocution as now constituted. To be sure, the voice must be trained, the body rendered responsive, and brought into action, but this can be best accomplished, usually, by vocal interpretation of good literature, and by the student's constant endeavor to impress his thoughts, feelings and purposes upon his hearers. A few exercises for the body to secure animation and harmony of movement, a general understanding of reflex action and an implicit trust in its promptings, and, later on, the simplest possible criteria of gesture, will consume all the time we can spare to physical culture. Our physical training should be taken at the beginning of each hour of the course, together with a few exercises for purity, resonance and volume of voice. Pantomime should be left entirely alone for the reason that the pupil would get none of its good, but all of its bad effects. If he attempt pantomime he will have just time enough to fasten upon himself the obnoxious habit of imitative, descriptive gesturing. Our time would better be spent in practical speaking. At least forty-five minutes of each lesson should be given to hard hand-to-hand work from the platform. If the instructor will study brevity in his criticism, and stick to main issues, each student may address the audience at every recitation. There is but one way to learn to do a thing, and that is by doing it. It will be remembered that I am speaking of Elocution in the College which is Elocution under difficulties.

May I now invite you to consider some of the steps over which, it seems to me, we should pass in our development of the speaker, and also some principles which we should plant in his brain to insure further development. It is, we will suppose, autumn of a college year. We must meet for the first time, a class of twenty juniors for their first work in elocution. I say their first work, because it is so for the majority; while those who may have had elocution in the preparatory school are usually just so much the worse for it. These pupils, represent all sorts and conditions of men and women, but they

agree, for the greater part in two things; each is scared, and each is self-conscious. The women, when called to the platform, glance furtively from ceiling to floor; blushes and palor alternately play on the face, while the voice sounds about a block away. The men, whom you would expect to be braver, seek sympathy in their trousers' pockets, and moving restlessly from one foot to the other, with the mind concentrated, as it seems, on some internal portion of the brain, they wonder what they are going to say. Here, then, is our first step: to turn the attention of the pupil from himself to something that shall prove more interesting,—his theme and his audience. In the very beginning the pupil should be given to understand that his business is not to look pretty, move gracefully, speak sweetly, or give an exhibition in Calisthenics; but that his sole excuse for entering the realm of the orator is that he may change the thoughts, feelings and acts of his fellow men.

Sincerity is the great foundation stone of true Oratory. From the very first the pupil should be taught to stand on this with all his might; for without sincerity all his speaking will be but empty words. If he could write well enough to prepare such material as would help to develop his powers, other literature would be unnecessary. He cannot do this. Therefore we must search the masters for such selections as will call forth his entire sympathy, and inspire him with a desire to bring his fellows to the same thought and feeling with himself. College elocution should lead to public speaking, rather than to reading or acting, therefore, our selections should be memorized to the point of spontaneity in order that the speaker's entire attention may be given to his audience. With noble thoughts filling the mind, and a desire to be of service in the heart, the pupil will forget himself and his fear, and, taking on something of the qualities he advocates, he will become noble in bearing and enter the realm of freedom in voice and body. After a little, it will be wise to supplement this earnestness of an egoistic nature with something more of altruism, carrying the student still farther out of himself by some not too difficult studies in personation. The step will thus be seen to be from selfishness to service.

But long ere this is accomplished, the student will perceive that not all parts of his discourse affect him the same. He feels an irresistible impulse to give more time to some parts than to others, and to call especial attention to particular facts and phases. Some parts, also call out his sympathy, as others do not, while yet other portions seem to rouse him to action. He has now come to a period in his own evolution when he may familiarize himself with what we may call certain types of expression with which he will be constantly compelled to associate.

In the first place every story has a setting which must be told, yet which is easy to understand. The speaker always finds himself in a certain relation to his subject, the occasion, and his audience. This element should be recognized and appreciated by the pupil and expressed with a view to its relative importance. Furthermore, in every discourse of whatever nature there is something to be established, an argument to be made; propositions must be stated, facts marshalled, comparisons and contrasts made, and conclusions reached. The student must be led to perceive that these elements of the discourse are prevailingly intellective and that they must be expressed with a view to their effect upon a thinking audience.

Again we find that certain parts of every piece of literature act upon our feelings predominantly: we are moved to an appreciation of joy, sorrow, anger, hate, or love. It is evident that the author's purpose was to induce us to sympathize with these emotions and that our endeavor should be to create similar activities in the minds of our audience. It is a most important part in producing the effect of the great whole. As many of the emotions as possible should be studied from the examples in literature, and the pupil's appreciation of all general phases of life and feeling should be secured.

It may be said by the pupil that he cannot express certain emotions which he may meet in literature, because he has never felt them; for instance, the anger of Shylock and his contempt for Antonio; the jealousy of Othello; the varying complexity of the emotions of Macbeth; but all these differ only in degree from the feelings that every child has had. The

contempt of a boy angered at his play-fellows, magnified by the imagination and raised to the plane of manhood, will be much akin to the contempt of Shylock. Every person old enough to study elocution has sometime felt the pain of jealousy, though he may not have known it by that name; indeed he has had all emotions, both simple and complex. The problem will be, then, to build from the personal experience of the pupil in the plane of the experience of others.

One more phase of the mental activity will be apparent in every discourse; namely that which we call volitional. As an introduction is of no importance without something to introduce; as definition and argument are valueless unless the feelings can be moved; so all are worthless unless, in the end, some definite action is secured. Every theme has conduct for its aim; and, as conduct is determined by purpose, the will of the hearer must be stirred to resolution; and resolution in turn into action. Examples of strong purpose on different planes of moral activity should be studied and expressed.

In this cursory experience with intellective, emotional, and volitional elements, any and all of which the pupil may be called upon to use in a lengthy discourse of his own or of another, we have laid a foundation for effective utterance in any address given in its entirety. We are now prepared to apply these principles and results to the study of entire selections with a view to the development of effective public speaking.

In taking up the longer selections in a class of twenty, where each student is to speak at every recitation, it will be seen that there must be co-operation and division of labor. The entire selection may be divided into sections of convenient length and each student held responsible for a part as an aspect of the whole. A mental attitude of interest, desire, and purpose should be secured and maintained at any sacrifice; it is not easy with a class of college students, but without it nothing can be done, and with it all the rest seems easy. Both the written and oral paraphrase should be enjoyed until each student can state, in definite propositions, the purpose of the selection. This central motive must never be lost.

In the student's analysis of the selection as a whole, it will have appeared to him that there are certain distinct parts or aspects of the whole; for instance, the introduction, the discussion in its various phases, and the conclusion. These should now be studied, first as units, and afterwards in their relation to the main purpose of the selection.

When the student knows just what point he is trying to make in a section of his speech, he should be introduced to the elements of principality and subordination; in other words, he must learn to render each part, in view of its relative service to the whole. This is no small task. It is not expected that the student can arrive at anything like perfection; but, at least, he may be grounded in certain principles that, in after years, will serve him in further development.

Perhaps the last step that we shall have time to take will lead us to a consideration of what we call atmosphere. The quality we have in mind is as intangible as the air, yet it is quite as real. It is an all-pervading spiritual something which we recognize yet cannot define. As every place in nature casts its spell upon us; as every personality has its distinct influence; and every book, that which we call its spirit; so, any oration or poem that we may study, will have an aura which gives it personality and living power. A study of this element in literature will carry the student far toward the realization of that which he utters; will lead him farther out of himself, and really do more for the growth of his soul than any other line of work in the college curriculum.

I have shown, I think, what I am sure no one in this audience ever doubted, that elocution has a place in the college curriculum. I have shown that, whatever else elocution may do, its great work lies in bringing larger life and influence to the pupil. I have endeavored to state some of the things, which in a limited time, we should try to accomplish. I have suggested a method of treatment that has been found successful. That there are other ways of doing, no one will doubt. That by friendly consultation better ways may be revealed, is our mutual desire. The future is bright with promise. A growing public sentiment prevails in regard to the necessity of

more training in expression; and educators, heretofore our enemies, are one by one raising the flag of truce. "Let us go in and possess the land".

DISCUSSION.

AUSTIN H. MERRILL.

I fear I will have to ask your indulgence should I repeat some of the things which have been suggested in preceding papers, and in the general discussions which followed. It will always be a matter of interest and concern to us as to the advancement of our profession and the place which it is to occupy in the educational world. The colleges and universities of the country are the recognized head of all educational work, and we expect to see in their curriculum and courses of study, the various departments of instruction. While I believe there is a growing tendency on the part of these institutions to recognize the importance, and to appreciate the necessity for our work, at the same time we must admit, as the paper suggests, that there is a manifest suspicion and distrust both of our methods and the subjects we represent. Many of these institutions look upon the study of expression as unworthy the same time and attention which they think right and proper to give to other departments of instruction. If such impressions exist, as they surely do, then there is a reason for it, and we must frankly this morning meet our responsibility and shoulder our part of the blame, even though our shoulders be not as massive and strong as those of the chairman of the literary committee.

I say to you, and you agree with me, that there is nothing in the honest, straightforward presentation of truth to offend any one, or to prejudice any man. An intelligent hearer will respond at once to that which is manly and womanly in the expression of thought and feeling, and is equally quick to recognize and reject that silly affectation, and pompous exhibition of self, which it delights some persons so much to employ,

and which masquerades under the guise of elocution. If a young woman comes before an audience and introduces an unimportant statement with some such movement as this of the hand (illustrating), and calls it Delsarte; or a man introduces a like unimportant statement with some such pompous exhibition as this (illustrating) of the flexibility of his arm, there is given at once to the intelligent hearer a false impression and a false basis upon which to judge our work.

I was much amused, as I fancy you will be, in a conversation which is said to have taken place between a little boy and his father: The boy returned home from school and announced to his folks that he was studying elocution. "What is elocution?" said his father. The boy hesitated for a moment, and then said, "Elocution, why, it is just taking plain reading and making it sound as if you were talking through the far end of a drain-pipe." Now, that may be funny, but it has a practical lesson for us. That boy had no prejudice whatever. He simply gave the impression that had been made upon him by his teacher; and in so doing, he suggested a teaching which you and I know to be false, and which is injurious not only to our profession, but to the person who undertakes to follow it. There must be, then, a remedy for this evil, if this National Association stands for anything, or means anything; and it remains for us as an Association, and for us individually, to do what is in our power to remedy it. While the paper has frankly admitted the shortcomings of our profession, it has clearly shown to us, both in its treatment and presentation, that our claims for recognition in the college curriculum, are not based upon purely sentimental ideas, but rather on scholarly requirements and intellectual appreciation; in fact, I am sure that I voice the sentiment not only of the writer, but of every one present, when I say, we want no place, and we have no claims in the college curriculum for the study of expression, unless that study be based upon the same scholarly work and intellectual appreciation as is demanded for every other department of instruction. That it can be so presented, and that it is being so presented to-day, is not a question for discussion or doubt. The study of expression, as

the paper says, tends to all-round development, and is opposed to that one-sided system of education which looks solely to the mentality of the student, and frequently makes of him, as some one has said, a "walking library, with the door locked and the key lost!"

A useful man is not a man who simply knows things, however great that knowledge may be; but rather a man who has such an assimilation of that knowledge, that through character, personality, purpose and sincerity, he presents it in a way to influence and direct the minds of others.

Our work is nothing unless it be presented upon a sound, intellectual basis. But while we maintain this as an absolute necessity, we say that it goes further than that, that it opens up to man a new field in dealing with the subjective elements of his nature ; in dealing with his imagination, in developing his soul life, and in putting emotion always in subjection to, and under the control of his intellect. There must be a recognition of this three-fold element in man's make-up, mind, heart and soul, and in proportion as we can establish the harmony of his thinking and of his feeling, do we open up a broader plane for usefulness.

The writer of the paper goes into some detail as to the methods for the best use of the time which is given to our work. I cannot enter into a discussion of that point; but it offers some very interesting suggestions which I trust may be taken up later. Many of those who are prepared to accept the negative features of this work, who say we should teach the student not to do this, and not to be that, are unwilling to grant that we can go further, and work upon the mind and sensibilities of the student himself. We can open up to that man a broader and deeper appreciation of life, and, as the writer has stated, "broaden his sympathy for all humanity."

MR. E. P. TRUEBLOOD: The discussion has brought out many interesting points. We have heard much with reference to the ill-repute in which this subject is held in our colleges and universities. I am very glad to say that this ill-repute is passing away. I believe the reason it is passing away is, because there is being placed in these colleges and universities,

courses which are appealing to the thought side of the students; and that is the kind of a course that will appeal to the faculties of the colleges as well. I believe that this ill-repute has come about very much because we have had to dwell so much upon voice culture, and because of using exercises that contain no thought value. The way to sugar-coat these courses is, I believe, to employ those which have a thought side to them. I would have courses which require thought expression put into all the larger institutions in the country, such, for instance as debate work. All these intercollegiate debates that have sprung up in this country are offshoots from this line of elocution and oratory; and if the student can see that by taking the courses in voice culture he is going to get something further on, that is very much better, that will appeal to his intellectual side, he is going to take this work. I say that is the way we can sugar-coat it. There is nothing so important, to my mind, to the student of our colleges in this line of public work, as the work in oral discussions, in debates. In this way we appeal to the instructors and professors in other branches in our colleges; because, for example, a debate covers some period of history, or embraces a discussion of some great events that appeal to the man who is studying history and to the professor who is teaching it. They say, "That is practical." In this way we bring our art before the public.

I say with reference to this, that the discussion has probably limited itself too much to the mere subject of elocution itself, to the making of elocutionists only, while the work in our universities and colleges should be of such a character as to be many-sided, for the students in our colleges are being prepared for every line of work. They may be called to the law, to medicine, or the ministry, or elsewhere. That is why such a course as I have spoken of appeals to every pupil.

MR. FULTON: The ladies had their say in the discussion of Elocution in Colleges for Women. We may be pardoned, perhaps, for speaking on this subject. It is one and the same subject, and I think one of the most important that we can possibly discuss in this convention. To my mind, the field

for elocution is largely in this direction, and the introduction of it into the colleges is a very important matter. I think, as the young lady remarked awhile ago, who said she came here to learn, that we all want to get the experience of others as to how to introduce this subject into the college curriculum. I think the great difficulty is that we only offer a part of the whole course in elocution and oratory, and expect college men to accept that for the whole course. As there are three love scenes in the Merchant of Venice, each separate and distinct, yet all harmonizing, so in the college curriculum there are certain departments running through the entire college course, yet all meeting in the ultimate result. There are certain steps in college training which we must understand, that college people recognize in different ways. For instance, in vocal culture college people are not going to recognize the mental development that there is in other parts of elocution. That corresponds to laboratory work, and should have credit in the college curriculum as laboratory work. Elocution proper corresponds to rhetoric or botany, or to the teaching of any science. A Shakespeare course, advanced literary course, corresponds to the study of a language; the power to read well, to psychology. You will find rising before the oratory course, which corresponds to all original work—philosophy, history, political science, economics; then, of course, beyond that you can have the history of oratory, which corresponds to the history of music, or the history of philosophy, and to that which is taken up in post-graduate work.

When we come to present elocution to the college faculty, the difficulty is, we try to make elocution everything. Elocution is only one quarter of the course. They say, I understand elocution corresponds to my rhetoric. It should have the same credit in the college course as rhetoric. It should not have the same credit as an Ancient or a Modern Language. It is only a part of it. When we come to Shakespeare, we have got to understand the interpretation as of just as much value as translation work. It corresponds to the study of ancient languages; more than that, I believe it is of more value than mere translation, because you will find that a person who

learns to interpret Shakespeare, and really lives the life of the character he represents, has a much better mental development than one who merely puts words into place, and translates.

MR. UNDERHILL: Going back to the paper, I would like to call attention to the remark, that we should aim to bring out good speakers rather than good readers or good declaimers. That reminded me of a conversation I had some years ago. When the present Ambassador to Germany was President of Cornell University, he sent for me to give me his ideas of what a man should undertake who would teach elocution in Cornell. He said, "Young men and women who go out from here may become lawyers, doctors, ministers, or what-not. I don't want them to be elocutionists. If you can show me that you have experience in teaching young people how to speak, I may think that you are the man for the place. They may be business men and women; they may be teachers; they may be anything; but whatever the college graduate goes at for an occupation, he should know how to be a good speaker, and to express himself well if there ever is an occasion and time when he has something to say." But further on in the conversation, when I learned his idea of how much the place of an instructor in elocution was worth, I thought there was still room for growth in the minds of these presidents of universities.

MR. McAVOY: I have noticed that about half the work done in the universities and in seminaries for ladies and gentlemen, has enabled them simply to speak recitations and declamations, and it has not enabled them to speak better when they came to talk to their neighbors. I want to say this, that whatever teaching may be done in any seminary or any university, or any college, that does not enable the person taught to speak better in conversation, has been an utter failure.

MISS ORR: One phrase in the paper to which allusion has already been made, impressed itself upon me, and that is, that college elocution should lead to public speaking rather than to reading. It seems to me it has already had that tendency too much; that in our homes an impressive reading of the les-

son at the beginning of the service, and reading of the hymns during the service, would add much to a service that is often good in other respects; and that our ministers especially, before going out from our colleges, need more training in good reading. I have always been impressed in conventions of lawyers and doctors with the conviction that good reading of papers would make a vast improvement, for the unprofessional hearer, at least; as they often have difficulty in their efforts to read their papers so that they were intelligible to even a very careful listener. But I think that perhaps if he didn't mean public reading or professional reading, that he would take issue on that point.

MISS DILLS: It seems to me that our strongest claim for a place in the college curriculum is in the intimate association of elocution and literature. We simply cannot appreciate fully the finest literature, especially poetry, without a knowledge of elocution, because the sound and sense are so wedded, especially in poems of the great masters, that if we divorce the two, half of the beauty of the poem is lost. For example, I want to quote an instance that I know has impressed itself upon those of our profession who have read the Memoirs of Tennyson by his son.

An Englishman traveling in Japan was taken to visit an old Japanese poet, who could not speak English. The old Japanese brought out a volume of Tennyson and communicated to the Englishman his desire that he should read some of "In Memoriam" to him. The Englishman read it. When he had finished the old Japanese poet said, "I know that I feel the way that poet felt when he wrote that, because its music speaks in the language that all can understand."

That is just an illustration of how, especially in Tennyson, Milton, and all the grand poets, the sound is so wedded to the sense that we cannot appreciate it fully unless we know how to produce the tone that would give those impressions.

MISS JOHNSON: I am not connected with a college, and perhaps have no voice in this discussion; but I sometimes meet with college people and have little discussions with them. I not long since had a discussion with the president

of a college and he said, "Well, we have tried elocution for three or four years in our college, and we have come to the conclusion that it is almost a failure. We have had two or three different teachers who have done class work, but the pupils were not interested in the study, although when it came time for their oratorical work, they were willing to work hard. If we had a teacher that could give them private instruction in this oratorical work, I think we should be delighted; but for class work we have found it a failure."

The question arises, how could you do the work of preparing for an oration, for instance, if you had no class work—how could you do it successfully? I have had a great deal of that kind of work to contend with in my private teaching. People come for work on a declamation for a stated occasion, and they have had no primary work. Of course you have to do the best you can. That is one of the things I want to bring out in this convention; what will you do with such pupils? This college professor confesssd that he knew but little about elocution, and in the same breath confessed that the work had been a failure. The thing is, what will you do with pupils who come to you as private pupils for an oration and declamation, who probably can have but four or five lessons,—what are you going to do with them if they have not the foundation? I would like to have that question answered by some one who has some business and college training.

MR. NEWENS: One of the strongest points in the paper which was read by the gentleman from Chicago was this: The distinction between the work of the special school of oratory and the work done in the regular college curriculum. I have found, as I presume others have found that the technique that is used in the special schools of elocution and oratory is absolutely impracticable for students, both ladies and gentlemen, who are studying for a bachelor's degree in arts and sciences, and philosophy as well. They are not after the technique; they are after the practical side. If we were teachers in theological seminaries, we might give our full attention to the technique of the voice, and congratulate ourselves upon the fact that our time has been well spent,

even if the results were not forthcoming; but we are not all teachers in theological seminaries, and cannot give our time to the technique of the voice; but the place in the regular college curriculum for the study of elocution is one of the most important questions that can come before this convention. How shall we unify the work in the colleges? We cannot introduce all of the principles, and occupy as much time with technique in regular class as is given to it by special teachers outside, in the schools of elocution and oratory.

This is a question in which each teacher who is holding a position, a paid position in some institution of learning where a Bachelor's Degree of Arts and Science is given, has had to meet with a very great deal of humiliation; but if he will stick to his text and manage himself as he ought, he will be respected. This prejudice that has been so often mentioned on this floor to-day, is a question which must be disposed of sooner or later. For my part I am tired of hearing about the prejudice with which this profession is regarded. Ladies and gentlemen, I assume that as far as you are concerned, as gentlemen of sense and ladies of sense, you have something to say, and something in an educational way, that the students of the colleges and universities want; that the ghost of prejudice has been laid to rest.

MR. BLANCHARD: I shall have very little new material to advance. I want to add one more point which, perhaps, I did not make as plain to you as it was to myself, in regard to the distinction between the public speaker and the reader. I believe one of the most encouraging things about our course in elocution in the university is, that after the student has completed his course, invariably if he has any talent as a reader, he wants to go on with it further. That is an encouraging thing, that those students who have talent for the platform usually go on and continue it.

As I intimated in my paper, in the majority of the schools where we have a department of elocution, advanced elective courses are offered for graduation. So I should not disagree in any respect with the speaker who took issue with me. The entire course opens an elective course.

Another thing that is very encouraging to me is this: I find a great many students after they become initiated in elocution have a liking for it and go on to couple vocal interpretation with English literature, making a specialty of the two together. That eventually will do away with either one of the two departments, either in literature or elocution—it matters not what you call it. I find those who like literature are taking along with it elocution; you can see what will be the result of that in the end.

A suggestion in regard to the "coaching" of some one for a special occasion as against a course of training. We have a great many prizes offered at the university for declamation. A student who is doing regular work, who has done his work faithfully, wins the prize every time against the man who is "coached." I take it that no other argument is necessary, as soon as the student has his eyes open to that; and he is getting them opened very rapidly at the University. We have quite high prizes—a person who wins all the prizes can win \$250.00 in his college course. They are taking it up with great avidity.

I think if you can interest some benevolent persons to offer prizes, you can do great good both to the department and to the school.

TUESDAY EVENING.

PRESIDENT T. C. TRUEBLOOD presiding.

RECITALS.

THE ODEON.

"MAUD,"		Tennyson.
MISS MAUD MAY BABCOCK, Salt Lake City, Utah.		
KING HENRY V—Act V—Scene II,	Shakespeare.
MISS HELEN MAY CURTIS, Cincinnati, O.		
SCENES FROM "THE LADY OF LYONS,"	Lyton
MISS MINEE ALMA CADY, Des Moines, Iowa.		
MUSIC—Piano Solo	{ (a) "Prelude in D Flat," (b) Senta's Ballad, from "The Flying Dutchman,"	Chopin Wagner-Liszt.
MR. FRED K. HOFFMANN.		
"DRUMTOCHTY FOULK,"	Mac Laren.
MISS KATHERINE OLIVER, New York.		

WEDNESDAY, JUNE 29th—10 A. M.

PRESIDENT TRUEBLOOD in the chair.

THE VALUE OF ELOCUTIONARY TRAINING IN
READING AND PUBLIC SPEAKING.

DAN MILLIKIN, M. D.

I have been called from the labors of a plain country doctor to read to you on *The Value of Elocutionary Training in Reading and Public Speaking*. I come with all the qualifications; I am old enough to have suffered from *The Maniac* and *Spartacus' Address to the Gladiators* in times very ancient and I have heard *Shamus O'Brien* more times than I care to recall; I have endured the rise, decline and fall of *The Beautiful Snow* and of *Curfew Must not*,—you know the rest; and in these later years I have endured much repetition of passages from *Ben Hur* and from Shakespeare which it seems to me can never grow new. What is said of elocution by me is said out of the memory of great tribulation.

If elocutionary training is a preparation for public speaking and I think it is, I say, *Heaven help the speaker who has it not!* When Von Moltke's imperial master asked him if he were ready for war the old man answered in terms which have sometimes been more poetically rendered, "*To the last sausage!*" I greatly pity the speaker who takes the stage with less perfect preparation. Blunders sometimes bring success in war, aye, even in love, but never in human discourse. Main strength and awkwardness will accomplish wonders in some fields of activity, but never in the practice of our beautiful art. If the public performer have not training added to some natural gifts, he is in a dismally sure way to injure his cause, if he have any, and make a spectacle of himself before high heaven. Von Moltke had the relatively easy task of making himself offensive; we have the hard task of making ourselves inoffensive. The first rule of rhetoric demands that the speaker shall

please; failing that he fails to gain a hearing and incidentally he fails to get a return date; but in clumsy war, and in many other unesthetic pursuits, the actor is emancipated from this terrible rule of rhetoric, for he is expected to please no one.

And so, by an easy logic I say that if preparation is of value in ordinary life it is trebly important to the public speaker and reader who lives such an extraordinary life.

My theme divides itself, like most subjects, into two heads. There is an elocutionary training which trains out all that is good and physiological and artistic; and there is a training which expunges all that is bad, false and unwholesome in elocution. Let us get into a bad humor and talk of the worst first.

In my poor opinion there cannot be anything more odious than that sort of training which intensifies the speaker's self-consciousness by prescribing set gaits, poses, gestures and tones. I may add to this my belief that sound ethics is against such training. What is an ordinary, odious lie? It is breath, almost intangible and easy to recall. But the elocutionist so trained is an incarnate lie, a walking falsehood. So I put it very mildly when I say that it is the crime of some teachers of elocution that they train their pupils to go upon the stage with the mind bent upon the accomplishment of dishonest trivialities. It is a cold-blooded measure which looks to strip the performer of his real personality, his individual grace, his ease, his blessed self-forgetfulness. It is passing strange to me that there should be found even one pupil in all this big round world who would be content to be so schooled as to lay aside his own voice, his proper gait, his personal grace of face and mien, and come to bow slavishly by some other man's rule, to stand in agreed postures with his toes pointing at some agreed angle, to smile by some immutable formula, to mouth by percept, to gesticulate in fixed curves, to vocalize by some cast-iron system and to rate his passion by a teacher's metronome. Well might the pupil under such schooling turn, with something of homicide in his eye, and give the teacher one good bit of declamation from the heart;

*"Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; * * * you would sound me from the lowest note to the top of my compass: and there is much music, excellent voice in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me!"*

You understand, I think, that I say nothing of the effect of getting out of one's own personality when playing a part. The effort is honesty itself. But after all the finest delineations of diverse character have been accomplished, so far as my observation goes, without sinking the actor's individuality. Booth was always Booth; Jefferson in Rip, in Caleb Plummer, in Asa Trenchard, in Golightly, in Bob Acres, was always the same man who spoke to us from before the curtain; Beecher on the platform was the same Beecher who walked the streets; Wendell Phillips in his highest flights was still the plain citizen weaving his marvelous spell by no obvious means.

But let us talk of worse. I desire to denounce that bad training which goes beyond all prescription of modes and manners and endeavors to reduce the pupil to the slavish condition of mere mimicry. Under this system of teaching, so to call it, the pupil is incited to imitate a teacher who has imitated some other teacher. There are no scientific terms to characterize this sort of elocutionary training: we can only resort to slang that has not yet found its way into the slang dictionary and say that this sort of elocution is mere monkey-business. Mimicry is the very grave of art. It suppresses all artistic suggestion. It paralyses the initiative. It puts an end to that quick and spontaneous creation and repression which makes the artistic performance. It expunges all lights and shades. It takes away all excellence from a performance, unless it be an excellent thing to come near to the imitation of a good rendition at second or third hand.

And I will go so far as to say that I do not think the close imitation of things is much better than the close imitation of a teacher. We can only say in extenuation that it is imitation at first hand. Nevertheless it is imitation, mimicry, and it

cannot rise to the high level of artistic suggestion. I mean to say most plainly that it is never the business of the elocutionist or public speaker to absolutely portray all that he talks about: he may, he must, leave something to the intelligence of his hearers, and he must suppose that they have something beyond intelligence,—a nimble fancy and an imagination equal to his own through which he can make that artistic suggestion which is so much better than absolute delineation.

I confess that I like to hear a variety performer give his close imitations of a man up a chimney talking to another way down in the cellar; I like to hear bird songs well imitated; it even pleases me to hear the thrillingly realistic imitation of a dog who has been hurt and runs yelping down the street ever farther and fainter in a fine decrescendo as the pain decreases and he nears his own premises and enjoys sympathetic caresses; I would go to a great deal of trouble today to see Marshall P. Wilder's facial imitation of a thunder-storm, or his more wonderful imitation of a gold-fish, pretentiously wise, dignified beyond all reason, deliberate, goggle-eyed, round-mouthed and thirsty. But all these amusingly excellent imitations are only imitations and they have no sort of relation to public speaking, good reading, elocution, good acting or any sort of eloquence. In the performance of artist with an artistic end in view, mimicry is simply an impertinence.

And the itching to imitate nature's details leads to great extravagance in gesture. Gesticulation is too often a vice comparable to the profane man's oaths or the school girl's superabundant underscoring. These are cheap, vulgar and futile attempts to give importance to that which is unimportant, and to make that plain which is already plain enough; they are devices to hold the attention to that which is not worthy of attention. Now there may be a time for a good round smashing oath; at least there are times when such an expletive is artistically justifiable. But when one swears at a passing cloud or a street-car delayed, or a collar-button lost, we say that the artillery is too heavy for the occasion. And so underlining is very well at the climax of a profound or intricate statement, but there is nothing in little social mes-

sages, or in the description of a lawn-fete to justify that sort of emphasis. And the orator who gesticulates much and freely may be said to fight as one who beats the air; he beats the air oftentimes for want of thought or with a wild desire to emphasize all thoughts, and here he shows a lack of repose, and of discrimination, and of proportion.

And, while we are leaving this painful topic, let us take up one which is equally distressing. Sometimes we see the trained public speaker so injudiciously trained that he attempts the actual portrayal of things by means of the facial muscles. It is bad enough for the orator to work his arms overmuch, but it is a far more deplorable thing for him to get the idea that he can convey thought or feeling by systematically working his face, also. He essays the marvelous facial expression of the few and wots not that these marvelous powers are for the few. Some good teacher ought to tell him that good facial expression is the outward sign of great thoughts and a mighty soul,—but unfortunately the good teacher is not often on hand at critical times! And so he goes on to the portrayal of the inimitable, the achievement of the impossible. The poor devil may have only the sentiment of a toad and the mental vivacity of an owl, and his features may have no more plasticity than the integuments of his heel,—no matter!—if he is sufficiently trained by the wrong elocutionist he must work his face, and his audience, turned to sympathetic spectators, must suffer with him.

The wrong sort of elocutionary training, which does not help the public speaker, is finical and precise about enunciation and pronunciation. It is a sad and sickening thing when one has reached such a state of bad elocutionary training that he cannot let a phrase fall trippingly from the tongue. We are all agreed that there are pronunciations right and pronunciations wrong, and we all agree that it is vulgar and slovenly to talk behind the teeth so that the auditor must listen painfully to what is said. Possibly we all need to have our attention called to these matters often. But when the speaker is trained beyond the distinct enunciation which will surely and easily carry his message to willing ears, when he is so

trained that every syllable will be arrogantly jabbed into his hearers, then he is in a way to give an audience a very wretched quarter of an hour and sometimes, on ill occasion, a very miserable hour. We don't mind watching a pretty girl on a slack wire at a circus, but the sense of strain becomes very great after five or ten minutes and we desire her to do something easy on the solid earth; so is it in the case of certain carefully pronounced discourses I could name to you; the sense of artificiality, of unreality, of dishonesty, and of precarious strain has sent me home in a state of wonderment and fatigue.

This pernicious training for public speaking is particularly obnoxious when the performer has been taught to inject certain foreign accents, intonations and pronunciations. Much of this cannot be put into words without tedious examples with which I shall not afflict you. You will comprehend my sentiments when I say that it is a foolish thing to effect, in this valley where we mostly speak good English, the Yankee inability to pronounce the sound of *r*. It is just as bad to take our thoroughly canine *r* down into New England without some slight modification. It is in bad form to take our thin *a* over to old England, and it makes great havoc when teachers introduce the broad English *a* into the central parts of the United States. It is a cruel thing to come with authority and bring *eyether* into a community which has long breathed *eether*; it is quite as bad to introduce *broncheitis* to those who have long and successfully and unanimously endured *broncheitis*. I try not to be splenetic and rash about odd pronunciations but I do lose my temper sometimes when I find that speakers have been laboriously trained into an appearance of pedantic precision, usually going wrong.

The finest rhetorical effects are only attainable by the artist who conceals himself and his methods. If there is not self-abnegation, and if the machinery is exposed to sight or revealed in any way, then the attention is distracted and the desired train of thought and emotion is disturbed. This truth applies not only to peculiarities of enunciation and pronunciation but to voice, gesture and general deportment.

But what a lot of damning criticism have I been voiding. Let us speak no more of that training which does harm to the public speaker but of that which helps to his ends. And let us begin by praise of that good training which takes the speaker into the background and brings the subject to the front. It is a good teacher who puts the pupil through the form of public performances, before a little audience if possible, makes him unafraid of his own voice, eliminates bashfulness, stage-fright, and the lesser manifestations of self-consciousness. The precepts of a wise teacher are of value, but actual practice before teacher and class is better still.

We have had something not altogether pleasant to say of over-precise pronunciation, but I can say naught but good of that teaching which brings the public speaker to deliver his message so clearly that it shall be received without strain by an auditor one hundred feet away. But here let art hide art. The object is to avoid wearying the auditor; it is never the object to demonstrate the orator's culture.

We hear much about the building of a voice by precepts and methods, but a physiologist may be pardoned for indulging himself in deep skepticism. Phonation, pure and simple, is a thing so strictly automatic, so unconscious, so much a result of anatomic structure that cannot be changed, that it is very doubtful whether the character of the voice can be altered in any predetermined way by taking thought thereto. I will not pretend to be wise about the elocutionist who has the opportunity of spending hours in practice, every day, but I will be so wise as to say that the ordinary public speaker will not alter his tones essentially by any direct means.

It may be asked, What indirect means can change the public speaker's tones? The prodigious power of unconscious imitation. You have a hundred,—perhaps a thousand opportunities to observe that when travellers return to their homes they show not alone some change of accent and intonation of phrases, but the very quality of their tones, taken singly, is altered. Persons who live together come to talk alike by this same power of unconscious imitation. It is therefore possible for the teacher by a long association with a pupil to bring

about some change in the pupil's voice, through the force of this imitation. But the teacher need not flatter himself that, by precepts enforced through a short acquaintance, he can modify the voice of the pupil in any appreciable degree, for any particular voice is a resultant of inherited structure, inherited tendencies and the unconscious imitation of many associates of whom the teacher is perhaps the last and least intimate.

The public speaker who is lacking in vivid imagination and strong emotions can never attain the highest success. He may, to be sure, be persuasive by the force of clear, cold logic, but no one will care to follow him in his frozen way. Under pure logic the strongest bench of judges will nod, the most intelligent jury will slumber, the most admiring congregation will fidgit, the paying audience will cough or go home or, worst of all, will whisper. Good, average people simply will not listen to argument in its bare bones. Persuasion is wrought by soul meeting soul,—by passion firing passion. Earnest conviction only comes that way. Sympathy, community of sentiment, hatred of this, love of that, loathing for the other thing, horror, reverence, fear, amazement,—these and all sentiments must be added to logic in order to persuade.

Now, whence shall these sentiments, these emotions come? They must come out of the orator. He must be a creature of fire and passion or he cannot pretend to elocution, be he trained ever so wisely. Is it needful that the elocutionist shall have lived long, shall have suffered much, shall have loved deeply and widely, shall have hated bitterly? I do verily think that is the surest way to finish the education of a great orator, a great actor, or a great elocutionist. I would have the whole gamut of passion lived over so that no note or chord of it should be strange or foreign to the performer. Failing that, (for some good people will be young and happy and commonplace and peaceful), there must be in the speaker some divine prescience, some passionate fore-knowledge of all that may come into life, some prophecy which shall outrun all experience and bring, even to young souls, the knowledge of good and evil.

And then what? Then the public speaker, as he follows his text and his logic, must have the power of depicting the passions which he feels. And how shall the speaker depict anything? By words? Certainly not. Words are but poor things; they are the skeleton on which the elocutionist presses his fine clay,—the canvass on which he spreads his colors. If mere words could do the work the speaker might, in every case, have leave to print his remarks and much precious time would be saved. No, he must actually feel, or seem to feel, the sentiments and the emotions he would inspire; there must be something in voice or pose, or gesture or facial expression, (and that is a sort of gesture), to convey his feelings and by sympathy inspire the like feelings in those who hear and see him.

Much of this is instinctive, and ever must be. It is beyond all teaching and learning. I call to your mind the beautiful and perfect delineations which come from gifted children, sometimes; their elocution, so to call it, is perfect of its kind, though subject to limitations which grow out of immature intellects and narrow experience. I call to your mind also the charmingly perfect elocution of such untrained speakers as James Whitcomb Riley, Mark Twain and George W. Cable, to abundantly justify a statement which I present to you that while training is of value, yet there are gifted speakers who are masters of elocution without training.

It is a strange truth to me that the people who have conquered and explored and colonized the world, the people who have done most of the delving and carrying and trading, the people who have created the greatest machines, the people who have mastered the forces of nature in highest degree,—I mean, of course, the people who speak English,—have less of the power of expression than the people who inhabit the southern parts of Europe. So we who have English, Scotch and Irish blood, (and I might add those who have German blood), must oftentimes study that which the southern races never need to study. We must strive, under the unwritten and unlearned canons of good taste, to accomplish that bodily expression of sentiment which the southern races need rather

to suppress. If it were not for this poverty of expression among the most puissant people of the world I might almost say that there would be no need of teachers of elocution or of training for public speakers. But compounded as we are, it is essential that there should be, for at least the great body of speakers, some inspiration to a freer expression based upon a more intense feeling than is native to us. I speak of this because I do not think it has received the attention which it deserves. In the shortest terms, the average American speaker needs from his teacher an inspiration to eloquent bodily expression of the emotions.

Let me, in closing, urge that the final appeal is always to the canons of good taste to which we made allusion in a former paragraph. If the teacher has not that saving thing which we cannot define or measure out to you,—good taste,—then the teacher is ever sending his pupil awry. If the pupil has not good taste, then the case is hopeless; we need not look for high excellence, nor for any artistic performance. Without this precious endowment a man may make a passably good mimic or a girl may become a fair and trifling entertainer with the help of some funny pieces, some good clothes and some music to fill in the time; but without taste neither man nor woman will be able to prove all things in elocution and hold fast to that which is good.

Let us hear the conclusion of the whole matter. Training cannot save the elocutionist who is deficient in person, voice, talent and good taste. But there is a training which, always moving within sane physiological limits and by natural methods greatly helps the talented elocutionist, chiefly by arousing his critical powers and by stimulating his power of expression.

GENERAL DISCUSSION.

MR. ADAMS: I have enjoyed this very greatly, and can hardly think that I understand the speaker correctly regarding one thing. I desire to ask if he believes that a speaker who has a very weak voice, perhaps small organs of speech, cannot

be so changed by exercise as to have a strong voice and enlarge his vocal organs? Isn't it true that in music and speech both, a voice can be so changed by training that that which was at first miserable can be made excellent.

PRESIDENT TRUEBLOOD: I think it but fair that Dr. Millikin be given time at this point to answer this question, from a physiological standpoint.

DR. MILLIKIN: I will say that if a man has a weak voice by reason of faulty structure within the larynx, no man can change it by any possible means. I have myself had some knowledge of voices which were exceedingly weak after the larynx had changed; they were carrying along an imitation of their boyhood voice. By calling attention to that, and by forcing them to drop one whole octave in speech, they presently fell into a method which was natural and harmonious with the structure of the larynx as the larynx had grown. I confess that I have no knowledge of the speaking or singing voice radically altered as to its range or its timbre by training. I have had a very sorrowful experience among my patients,—for I am somewhat musical, and much addicted to singing myself, and a close critic of singing among the young people around me—and I have had some sorrowful experience in that regard. I have known some beautiful voices ruined, in this building, by efforts to concentrate the attention of the patients—yes, I will call them patients—by efforts to concentrate their attention upon methods rather than upon results. I think the results are more unfortunate even in singing than they are in speaking.

Now, to respond a little more clearly, or perhaps to recapitulate and restate what I have said, I will say that if there is in the larynx of any given pupil the possibility of an improved tone, it may be brought out by fastening the patient's or pupil's attention upon it for a time—and it must be an exceedingly long time—by the elocutionist, assisted oftentimes by intelligent members of the family. But if there is not a structural possibility there, the case is simply hopeless, whether in speaking or in singing.

MR. ADAMS: I desire simply to say that I can hardly think yet that the gentlemen and I will come apart upon this ques-

tion. I want to speak of one case; a young minister, successful in every way but voice, came to me and spoke in this fashion, (illustrating). He had a voice fully as bad as the one I just gave. I found first that the structural condition was wrong, as the gentleman said; but the removal of an enlargement of the tonsil did not overcome the difficulty. He still habitually spoke as I have illustrated. However, only a few months of direct training every day completely changed that voice to a full, pure voice. I believe there are many such cases; I presume the gentleman will agree with me.

MR. HYNSON: I fully believe that both gentlemen are right. I have myself had a good deal of experience in the line of defective voices, and it has been my conviction for a good many years, that the voice structurally cannot be changed. To give a personal experience: Before I began to study voice, my own voice could not be told from my father's; after studying and teaching for years, it still could not be told from my father's by members of the family in the adjoining room; but I believe that it has certain qualities, certain modifications, which can only come through cultivation. I had an experience, not a year ago, with a gentleman in the City of Philadelphia, who has had something like the experience of the gentleman who has just spoken. He was a lecturer in one of our leading medical colleges, the Jefferson Medical College, and hence a physician. He was unable to go on with his lecture course, and he had decided that he would have to give it up. His voice has been radically changed, and yet not structurally, I believe; but it was because of the improper manipulation of the organs. In other words, I believe that most voices are ruined after they are made. They are injured in the escape and not in their production.

MRS. BROWN: I wish to concur in what the last gentleman has said. Structurally, the voice is probably unchangeable, but it may be subjected to very great improvement even where the structure seems to be defective in the beginning. Observation has led me to this conclusion also, that there are errors imbibed probably in childhood, during growth, which seem to be structural defects, and may by careful teaching be

entirely removed, I am sure. This distinction which the gentleman names, or the absence of any distinction between his own voice and his father's, is perhaps what we might call the fundamental basis of the voice. That is unchangeable. But there are so many things that pertain to the make-up of the future of the voice, that fundamentally it may remain the same, and yet structurally almost seem to be different. I think that the gentleman will concur in this view in regard to the person to whom he has referred. Now, the human voice as an instrument must be used properly, and the great difficulty is that the pupil does not learn in early life how to use the voice, especially from its basis of lung power, and often that which seems to be a structural defect is not such, but a defective breathing, a defective use of the organs which are structurally normal. That has been my observation.

MR. MCAVOY: I want to agree in the main with the paper read by Dr. Millikin, because I think it emphasizes the fact that there is too much training which is just simply action of the organs of speech. I do not believe that he would think for a moment that if there were enlarged turbinated bones on the right or left side of the nose, or if there were enlarged tonsils, or if the uvula was elongated, that a pure tone could be produced until a surgeon had removed these difficulties; but after such a removal, the only training that can be given is to give strength, flexibility and reach, and that may be done just as we have said in one of the sections, through vowel exercises, or through the utterance of combinations of vowels with consonants or phrases. The doctor, himself, is a living example of one who speaks with elegance, and I understand that he has had no training. Wendell Phillips is an example of one who speaks—or did speak—beautifully; and he had much training. Henry Ward Beecher is an example of one who trained his voice daily, but I want to point out to you a voice that perhaps has had more discipline than any voice which speaks the English language, and that is that of Richard Mansfield. There is no auditorium in the world where he has undertaken to speak, that he has not been heard in ordinary tones, and he runs the scales two hours every day that he is well.

MR. BLANCHARD: It seems to me that the right cultivation of the voice should be in pursuance of certain ideas. We all agree that we are largely educated by imitation. The speaker himself declared that. I think that principle carried out will result in almost perfection of voice; for instance, a musician wishes to strike a certain note, we will say the key of G. He wishes to use that scale. He hears the tone. The chord is given. He wishes to take an octave above; before he can do that he must hear it in the mind; must have an idea of what that tone is before he can strike it; having that he does not have to think about the muscles he is to contract such a fractional part of a minute. No, nature has given him the power to produce that tone, providing he can think it. I take it that is right in line with the argument of the speaker; so far as cultivation of the voice is concerned, the only difficulty we have is in bringing the muscles under control, or, in other words, commanding them a sufficient number of times till they respond to the ideal. "If at first you don't succeed, you must try again," just as in trying to walk, trying to write, or anything else; you must repeat the effort time and time again till the ability shall come. In doing so, you get a certain amount of muscular development of the muscles in the throat which is necessary, I take it, to the best use of the voice. You also discipline those muscles to act according to your ideal. That is the best possible form of voice culture and seldom results in error; few voices are ruined thus, because the person has an ideal of quality as well as of pitch, and if he finds his voice is coarse, if he has hurt himself by too much contraction, he simply changes his ideal to one of freedom, one of beauty and purity, and the voice responds. For I take it that the voice is a report of the state of mind in the individual. If he will only get the state of mind, and persist in that state of mind till his muscles shall respond, he will have the voice.

DR. MILLIKEN: Good!

MRS. MYERS: In every paper I have had the pleasure of hearing from this platform, something has been said in regard to that which is false in elocution. We are getting very sound

advice. I think we take our drubbing with very good grace. It seems to me that we recognize the force of it, because it always meets with applause. Since we seem to recognize that there is a great deal to be condemned in elocution, what is the reason that we hear so much of it on the platform? Does it still exist? My judgment seems to be convinced that the difficulty must then lie in our ideals, or in our tastes, and I think it would be a very good thing if in this convention something could be done to change the ideals or the tastes of the elocutionists. I judge from what I have heard from the reading platform that there are those who think they are in the right way, who are working for the truth and yet fall short of it. Now, what can we do to change the ideals?

PRESIDENT TRUEBLOOD: Two of the gentlemen have mentioned Henry Ward Beecher as one of the great orators of this country. I wish to say in regard to his early training, from what he has written about himself and what others have said of him, that his voice as a vocal instrument when he was a boy was exceedingly inferior. It was said by his sister that very often she would have him repeat three or four times what he was saying before she could understand him. It was not wholly poor articulation. It was in the formation of the organ of voice. He put himself in the hands of a good trainer, Mr. Lovell, of New Haven, who helped him very greatly in vocal power. Helped him to strengthen his voice by certain exercises as you may strengthen the muscles of the arm by exercise. Beecher was a student of elocution for seven years, a year or so before he went to Amherst College, and all the time while at Amherst. He said he lived a mile from the college across a woodland, and that as he went to and from his recitations he required himself to go through certain exercises in voice culture. The consequence was, as we all know, that Beecher was able to fill the largest halls in the United States with perfect comfort—simply because he had developed his vocal muscles. The vocal chords were, in his case, the better for vocal training. His quality of tone was improved, and at the same time his voice was very much stronger in every respect—in force and all the other elements of expression.

I cannot agree with Dr. Milliken that it does not pay to develop the voice by practice.

MRS. ALDRICH: I should like to ask the first speaker if it has not been his experience, as I know it has been the experience of a majority of those here, that about ninety-nine out of every hundred of the poor voices that we meet with daily, are the result of misuse and bad habit, rather than structural defect? That has been my experience in every case. I have had but five or six who have structural defect causing bad voice, where I have had hundreds who have nasality, speaking through closed teeth, or such misuse of the voice as results finally, perhaps, in organic disease. I know that is the trouble with most of the speakers, especially among the public school teachers.

MR. JUNKERMAN: I am here in the capacity of Superintendent of Music in the Cincinnati Public Schools. I have a great deal to do with the development of voices. I want to say that Mrs. Aldrich struck the right key. There is no mistake about it that the fault is principally in allowing the children to grow up to the age of six or more, and then sending them to our public schools to become perfect readers, perfect speakers and perfect singers. That is impossible.

I was in Germany in 1889. I hunted up a man in the City of Berlin who advertised to train American voices for singing. Having been away from Cincinnati for some time, I thought I would like to see somebody I could talk to, and I went to see him. The interview with him amused me, because coming from the United States I tried to speak German to him, and he tried to speak English to me. I will tell you what he said, and I will try to imitate his way of speaking. He said: "Mr. Junkerman, what is the matter with the people of your country? I am trying to teach them, but they always speak from a closed mouth. They do not open their mouths. What is the matter?" Now, a man three or four thousand miles from here had noticed that the people of the United States do not open their mouths in speaking or singing! There must be something radically wrong. I wish we had in every school in Cincinnati an elocution teacher. It is to be regretted that people

are willing to allow their children to speak and read as they do, and after they have grown to an age—may be as old as myself—they turn them over to an elocutionist. That ought to have been done in the beginning, the first year in school.

REV. E. G. TRESSEL: Did you ever hear Henry Ward Beecher at his Wednesday evening services, as well as on the platform in a speech?

PRESIDENT TRUEBLOOD: I never did.

REV. E. G. TRESSEL: I doubt if you ever heard the man then. He was entirely different. I would like the doctor to explain that. A man that never heard him plead for souls, did not know Henry Ward Beecher; and so with every such man. Unless you have heard him speaking straight to the soul, you do not know the power of the man at all. I have heard him on the platform frequently.

PRESIDENT TRUEBLOOD: Your time has come to respond, Dr. Millikin.

DR. MILLIKIN: I think perhaps Mr. Junkerman would have done well if he had told his German friend in America we have little by little found out the fact, that when a man opens his mouth, he is very apt to put his foot in it. I don't know why we talk behind our teeth; I think it is because of the influence of the pioneer or farm life that has prevailed here. I think it has made men more taciturn. We are no longer a pioneer people, I am sorry to say, we are no longer a farming people. The drift is into the cities; and I believe we will be no longer so taciturn. I think that as we slowly degenerate we will open our mouths more and speak a little plainer. That would be my answer to the German philosopher. The fact is, as the German said, we do talk behind our teeth most shamefully. The fact is, also, that our children are never, so far as I know, however much they may be schooled in good manners—or bad manners—at home, they are never taught to enunciate properly. I know of no such training in the family. That is my experience. I am afraid there are none of you old enough to remember Uncle Steve. The only time I ever heard Uncle Steve say anything in the way of a conversation was when he was laying down the rules applying to the magistrates,

and he said in effect—I remember it very well, though I could not have been more than five years old when he made that discovery—he said, that any plain farmer of common sense, if he happens to be elected Squire, will perform the functions of his office properly, because the law is crystallized common sense, and any good farmer has common sense; and his decisions would seldom be over-ruled in the higher courts. But let that poor man be elected to a second term, if he gets to have—you know what—a certain kind of feeling that I will not name! That illustrates fully that precepts alone outride common sense and true feeling.

I think there is not a shadow of difference between you and me, my good friend. I am sure I magnify your office, provided you are good and true physiological elocutionists; I do magnify your office, but I magnify it over all precepts, either in effecting proper enunciation, pronunciation, or proper bodily expression. Precepts do not go. What does go? The very thing you have been suggesting to me all over the room, the force of good, warm, rich thought, the force of emotion, mental attitudes—leading surely up to bodily attitudes. There is a reciprocal influence; bodily attitudes do give us mental attitudes. Every warm actor, every warm speaker knows that. Tone, the timbre of the voice, the position of the vocal organs, the position of the little muscles that move the vocal chords, and the position of the great muscles that move the bone and body—those are made in the true elocutionist chiefly out of mental attitudes. Now, can you get inside of your pupils to inspire them? I think you can if you are true teachers; not in elocution alone, but in teaching anything else, if you cannot work from within, you fail; and if you work from without by precept, you certainly fail. It is inspiration after all.

Then there is a certain saving unconscious imitation of a good teacher through long intercourse that will save the pupil if there is anything in him. Not every sow's ear will make a silk purse; not every maiden or youth bewitched by the applause which comes to the platform performer, will make an elocutionist. Not one in a hundred that comes before you

will be an elocutionist, for there is a rare combination needed there,—a rare combination—and your labors are oftentimes for naught through no fault of yours.

I am asked why Beecher was a better man, perhaps by implication, why his voice was more beautiful when he was pleading for souls, eye to eye and face to face. I will simply say, because he had a better mental attitude; and, training or no training, his voice became richer, purer, truer, more beautiful, more in harmony with the work in hand; and that is elocution, so far as voice makes elocution. So there is no difference between you and me, there is not especially any difference between myself and Mr. Adams, whom I must permit to differ with me. I do not believe that by proper imitation, by proper example, vicious habits of speaking, even in phonation, may be changed to some degree, but after all there will be a family ring to the voice; after all, you elocutionists will find that you have not been able to go quite far enough back; for as Oliver Wendell Homes has suggested to us,—the surest way to keep a man out of jail oftentimes is to go two hundred years back and give him another set of grandparents. It will come out in spite of training in many cases. You can correct errors, I doubt not. The very interesting history of Mr. Beecher exhibits that he had some radical assistance, though not in eradicating such defects as we often see, such as bad conditions of the nasal passages, or, going back to the pharynx, some adenoid growths that belong to youths that grow up into strong men and women sometimes. Perhaps that could have been remedied by a modern surgeon, but the modern surgeon was not there when Beecher was a boy. It shows me, in the development of his voice, that that great throat was meant to give you a grand, rich voice—a well pitched, resonant, manly voice. You can have a good voice without this structural development.

Let me tell you something of interest that was told me recently. Whitney was to sing in Indianapolis some years ago in oratorio. He was not quite pleased with the condition of his voice, thought there was some active disorder. He went to a physician who did not know him. The physician looked into

his throat; at once he called to his assistant and said, "Heavens! look into this man's throat! Look at that larynx." They both looked at the larynx, and turned away their heads in consultation. Then as with one voice they said, "Man, do you know that you ought to cultivate your voice? I believe you could sing base." And he could sing base; but without that structural basis he could not have sung base.

A friend of mine, a noble youth of twenty-four, went to New York a few months ago to improve his voice. I said to him, "Boy, I wish you wouldn't go. You sing like an angel now, maybe like an archangel. I am afraid they will make a fool of you; they will spoil you." I said to him, "Eddie, my boy, it is a question whether we ever were made to talk; certainly singing has been grafted upon this preposterous human species in late years. Perhaps neither speaking nor singing is natural, quite, to the animal kingdom. Be careful boy; remember when you sing that you are doing a highly artificial thing, for a very good end, however." He fell into the hands of the right teacher. He scarcely said a word to him about these foolish methods; he did not pump into him any precepts about anatomical structure. He sang for him; he made the boy sing; he made him sing with tears in his eyes, and his master—I will name him, for he deserves it—his master, Savage, sang to him with tears in his eyes. He imitated the master unconsciously, not with malice aforethought—he had his kindly criticism. There was creative power in the boy; there was artistic expression, by the help of his master; but there were very few of those daily precepts. Now, I know this will be a marvelously successful case, because his master sent him the other day a note of introduction, and alluded to him as the coming basso of New York city. I give you this highly successful case of voice training to indicate to you what can be done by example without much precept; by unconscious imitation, by kindly criticism.

And, my dear friends, if I have anything to congratulate myself for today, it is because I've led you a little bit out of the routine of your work; I have led you off into transcendental talk, debate or discourse; for if you do not put poetry

into your art, if you are not transcendentalists, you are neither elocutionists nor good teachers; but I know you are all of that.

By request of President Trueblood, Mr. Henry M. Soper, first vice president, now temporarily assumed the chair, and introduced as the next speaker, Prof. A. M. Van Dyke, of Woodward High School, Cincinnati.

THE VALUE OF ELOCUTION IN THE STUDY OF LITERATURE.

PROFESSOR A. M. VAN DYKE.

It seems to me a somewhat peculiar situation. I am to say something to you on the "Value of Elocution in the Study of Literature". The peculiarity arises from the fact that I am not an elocutionist, at least in the strictest construction of the word. It happened this way. My friend, Dr. Venable, who could in every way have met the requirements of the situation, upon the plea that he could not meet his engagement, prevailed upon me—he is a very persuasive person—to supply his place upon invitation of your proper committee. I am honored by that invitation. I am here. If I do not succeed in pleasing you, you are to blame Dr. Venable, if I do succeed I shall claim—well I shall not say what.

You have all heard of the famous book in the natural history of Ireland—it was *not* written by Oliver Goldsmith—and are of course acquainted with the contents of its most famous chapter on "Snakes in Ireland". When I saw that I was called upon, all because of my inability to say no, which has brought upon me heretofore, as well as now, great embarrassment, to speak to you upon this subject, my first impression was to exclaim, *in* the style, more expressive perhaps than grammatically exact, of the school boy, "Elocution haint no value in the study of literature". "But," said I to myself, "that is the title of a paper to be read and discussed before

the "National Association of Elocutionists". It is evident therefore that some of these ladies and gentlemen believe it has a value in that direction. And so I began to think, or at least to think that I was thinking about the matter.

There are it seems four great divisions of the art of expression. As this art is more or less perfect, it to a greater or less degree appeals to the understanding, the imagination, the emotions, to the innermost man, to the soul. These four great arts of expression are painting, sculpture, music, and elocution. The elocutionist is to some extent the painter, the sculptor, the musician, as well as the elocutionist. He must by his action give color and form to the images that he presents to his auditors, so that their understanding may appreciate, their comprehension grasp, and his voice be so modulated and controlled as by its melody to compel the hearing of his audience.

Now literature is the embodiment of all learning, and by learning I do not mean mere knowledge, for one may be vastly *knowledgeous*, if I may be allowed to use the word, and yet as to his learning very narrow, or circumscribed. One who is truly learned walks in the ways of pleasantness and in the paths of peace, and I had almost said his soul is filled with the peace that passeth all understanding, and it may be beyond the need of vocal expression. But elocution is an art, and as all art must, it approaches, not comes to perfection, through long continued, persistent, unwearying effort; and this effort has for its purpose the picturing, as it were, of the images of the writer, the setting forth by look, tone, and gesture the thoughts, feelings, sentiments, emotions, and passions that filled the writer's mind or moved his soul. Therefore it follows that perfection in the art of elocution must be approached through a careful, painstaking study of the author whom the artist intends to reflect. He must in some measure reincarnate, not his own soul, but the soul of the writer. It seems then very evident that the study of literature is not an aid only, but a commanding necessity to the elocutionist. But is there any reciprocity? Does elocution aid in the study of literature: is it of any value and if so in what way and to what

extent? I do not hesitate to say, and I think the greater number of you will agree with me, that the art of elocution is not necessary to the perfect possession by any one, of a great literary production. It has seemed to me sometimes that to the truly appreciative and sympathetic soul the great tragedies of Shakespeare are marred and mangled and I had almost said debased by the actor's attempt to give visible and audible expression to the agony, the horror, the pathos, that move one to ecstasy. Can one with all the excellence that may come from however long and careful training express to his own satisfaction the fear and remorse of Macbeth when he says:

"But wherefore could not I pronounce Amen?
I had most need of blessing, and Amen
Stuck in my throat."

And when looking at his hands reeking with the blood of his murdered kinsman he says: "What hands are here? Ha! they pluck out mine eyes". When he is told of the death of Lady Macbeth and his soul is struck dead—

Can one put tears enough in his voice to adequately express the utter emptiness which the cup of life now holds out to him, Macbeth?

"She should have died hereafter:
There would have been a time for such a word.
Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."

I know of course that some of my friends here may feel the horror of it, and say with adequate expression: "Yet who would have thought the old man to have had so much blood in him?" But can tone, look, expression rise to the comprehen-

sion of the agony of the poor distracted lady when she says: "Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O! O! O!"

"What a sigh is there!" Truly that was sorely charged. Can any one of you so sorely charge her heart as to give full expression to deep despair which at last settled upon the heart of this beautiful devil? I could not in days exhaust the supply which the literature of our tragic drama offers as examples of what seems to me to be beyond the power of vocal expression. But all of literature no more than all of life, is a tragedy. And yet what I have tried to set before you as a view of the power of elocutionary expression in the interpretation of literary expression is to some, of course not to so great an extent as in the tragic drama, true. Let us take for example a line of that poem which every true lover of poetry knows by heart, "The Elegy."

"The breezy call of incense-breathing morn." In this line no expression is the best expression. By expression I mean of course, stress of voice, emphasis, modulation, etc. There is no manner of speaking the word "breezy" that can suggest its dewey freshness; and "incense" might have been written "fragrance" or "odorous" and the melody of the line preserved, and its beauty of thought be still evident. Here then "reading" or the elocutionary art must fail in aiding one to rise to that beauty and sublimity of the thought. One can only feel that "incense" has behind it not in it, the idea of the re-birth as it were, of the world, with the new day, which lifts towards the orient-sky the fragrance of flowers upon the curling pearly mists of the fresh and dewey morn, and all things wake again and rise to the worship of a creator. How do I know that Gray meant that when he wrote? Certainly I do not know that he did: I only know that what he wrote says that to me, and I know too that my poor art elocutionary could never have pronounced the word "incense" in such a way as to have you know what it means to me.

Will you pardon me if I make another selection from another poet whom we all love. It is a simple thing and its pathos is

full of sweetest tears, though I have heard it read as if it were a humorous piece.

"John Anderson, my jo, John,
When we were first acquaint,
Your locks were like the raven,
Your bonnie brow was brent.
But now, your brow is beld, John,
Your locks are like the snaw;
But blessings on your frosty pow,
John Anderson, my jo.

John Anderson, my jo, John,
We clamb the hill thegither.
And monie a canty day, John
We've had with ane anither;
Now we maun totter down, John,
But hand in hand we'll go.
And sleep thegither at the foot.
John Anderson, my jo.

As I have said, I am not an elocutionist. I do not pretend to read this simple thing so as to express to me all that I feel when I read it. If I could, my voice would soon drown itself in tears.

I have no doubt that what I have said impresses you with the idea that I think the proper vocal interpretation of a writer depends more upon the understanding by the reader of the author's thought, than that by the aid of his art he can arrive at a more perfect understanding of the thought. I shall not insist upon that idea. I happen to have at my hand while writing a copy of Shakespeare's Macbeth, and of his Merchant of Venice. Let us take a few lines from the first. They are the opening lines of Scene VII, Act I:

"If it were done when 'tis done, then 'twere well
It were done quickly; if th' assasination
Could trammel up the consequence, and catch
With his surcease, success."

Here there are no words whose meaning need give us any concern. In such a case as this—and there is a multitude of them—we must bring to our aid the art of expression, and

read it this way and that way, and determine by this art what is the thought of the writer as it appears to us, and it seems to me that only by this detailed, careful, analytical study can we come to this determination. It may be said too that we need not all agree as to the interpretation. It is one of the cases in which it happens that "whatever is (to one) right," though to another it may be wrong. Let us read the lines again.
(Reads)

Let me take—at the risk of wearying you with quotations—a few lines from the Merchant of Venice. They are from the garden scene so full of exquisite sweetness and moonlight and not wanting in touches of sublimity:

"Look, how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou beholdest
But in his motion like an angel sings."

Here of course the word patines is possibly embarrassing, and no tone, emphasis, or anything in the voice can interpret it for us. Let us read it. (Reads twice.) The last reading is insisted upon by some, but it is offensive to the ear and to the taste.

So far it would seem that I have considered elocution only as aid to literary study. It may have other value. The painter who is strongly accomplished in the details of his art, in viewing a picture can, because of his technical knowledge, have a more exquisite pleasure in the study of a great and noble painting, which to the amateur is simply pleasing or beautiful or striking. The sculpture who has with painstaking and patient care studied all the details of form, posture, etc., can more fully appreciate a great, noble or beautiful statue. He looks at it from every point of view. It is to him instinct almost with life and motion. To the nonartistic eye and mind it may be only great, or noble, or beautiful, but it is also only dead marble. It appeals to the soul, the emotions of the artist, it appears to the eye of the layman.

To him who is accomplished in music, whose ear has by long practice been attuned to harmony of numbers, a great

composition performed by skilled musicians must appeal much more forcibly than to one who is simply pleased with melody or harmony. The music too appeals to his soul and he is rapt to ecstasy as if he heard the "angels sing still quiring to the young-eyed cherubins."

Such influences come to the soul of the painter, the sculptor, the musician, and must of necessity be of value to them in their province. So the art of elocution being one of the arts of expression may find itself attuned by itself to a nobler appreciation and more perfect understanding of the grand and noble works which the masters have left to us for a precious and imperishable inheritance.

I am, as some of you know, a teacher of literature, and a teacher ought always to be a student as well. I do find that sometimes I am able, by reading an obscure passage to my pupils to help them to a comprehension of it, at any rate to give them the same understanding of it that I myself have. As the teacher is to some extent a student with his pupils, there would seem to be then no inconsiderable importance in the "value of elocution as an aid to literary study."

DISCUSSION.

ADRIAN M. NEWENS.

Ladies and Gentlemen:

I have one explanation to make. The paper to be discussed was handed me two hours ago, and I had the pleasure of reading it over in the midst of one of the discussions. For this delay in being properly informed upon the subject to be discussed, I have no one to blame; there is no one to blame. A combination of circumstances brought this about. What I have to say will be directly upon the paper.

As to the quotation first: "Literature is the embodiment of all learning," I would say, if literature is the embodiment of all learning, then surely a writer of our own land has not made a mistake when he said that the art which we represent

is the "Art of arts." I would hope that the elocutionist was no less a thinker than the scientist; I would hope that the elocutionist was no less a thinker than the man who wrote the bit of literature which he is about to read. I would hope, ladies and gentlemen, that he who reads a bit of literature is able of himself to comprehend it ere his tongue and voice speak forth its truth and its emotion. If elocution is good for anything at all in the interpretation of literature, it is good for all kinds of literature, and for all kinds of sentiment in all kinds of literature. If elocution is good in the interpretation of one of these passages which our good brother has presented to us, it is certainly of eminent value in interpreting any passage which may be more obscure; if it is of no value in interpreting a more obscure passage, it is of very little value in presenting for expression and interpretation a passage which is less obscure. I grant that no artist is able to write, or paint, or even perform upon any instrument to an extent that his performance, his work, shall be absolutely satisfactory. I will grant the statement in the paper, that the gentleman who read, and all of us who have listened could not read the passage which was read, and many other passages, to our own complete satisfaction. I pity the man who can. But if he cannot present the passage, whether it is the tenderest bit, or the most tragic, and awaken the flow of the passions and sentiments in the hearts and lives of his hearers, he is certainly a failure. If he cannot do that, he is certainly not giving satisfaction to his audience; but if he can do it, he is satisfying them whether he satisfies himself or not. Again: The spoken word is of value and was of value long before the written word came into use; and if the spoken word was necessary for man to express his thoughts and sentiments to man, when that spoken word is put upon paper, and that sentiment which the words represent is to be presented to his fellow-man, shall we as elocutionists acknowledge that upon the written page is a more expressive interpretation of that bit of literature than we can give it? If so, we certainly would do well to abandon our profession. The bit of literature, ladies and gentlemen, was written for vocal interpretation. That is that for which

Shakespeare wrote; that is that for which Bobby Burns wrote; that is that for which our own poets have written; that is that for which we stand—the vocal, and as Mr. Corson has said, the “spiritual interpretation of literature.” I know that different methods are employed by some of you in the study of literature; but there are two most prominent: One is by paraphrase, and the other is by reading the lines of others. I believe that if the good Tennyson had desired a paraphrase of the “Idyls of the King,” he would have asked for the privilege of writing such a paraphrase himself. And why any teacher of literature should expect a student, or demand of himself, to paraphrase on a tender bit of the most exquisite verse, I cannot tell. These words were sufficient to the author to express his meaning; why should they not be adequate to the reader and to the listener to get his meaning?

Of elocutionary training in the interpretation and study of literature, ladies and gentlemen, what cannot be said on its side? I bring to mind the words of that tender-hearted, great-hearted old gentleman, who said that no man has any right to expect his student to paraphrase, or expect his student to catch the meaning of a poem which he is paraphrasing, or reading to them in paraphrase; no man has any business to occupy a Chair of Literature who is not able to vocally interpret literature himself. I refer to that grand old man in the Chair of Literature in Cornell University. What is elocutionary training for? What is it good for? What is it to you? What is it to me? Emphasis and inflection,—and these things are helpful;—emphasis, inflection, and all those elements are necessary to an adequate interpretation of literature; and if they are a benefit, if they are satisfactory, if we have found them of use, ladies and gentlemen, it certainly seems to me that the expression which was given place this morning, that the trying of this way and the trying of that way, and the trying of another way, is not in accord with our highest science-art; and if this bit of literature can be interpreted without the aid of inflection, then another bit may. But in it all, I trust we shall see that interpreting literature honestly is nothing more or less than presenting the words of an author

vocally which he has given to the world by way of pen; and when we can understand well the value of elocutionary training in the interpretation of literature, the Chairs of Literature will be filled by elocutionists; and the side teacher, who is given the privilege of coming into the University and taking students, to make his daily bread, and is given the privilege of proselyting upon the student-body; who is given the privilege of coming to the institution and having a little back room and taking a few students, will be done away with; and every student who enters the college or university will have the pleasure, aye the privilege of studying literature, or studying elocution, and studying them both side by side, which position they ought to sustain yesterday, today, and forever.

President Trueblood now resumed the Chair, and announced the subject open for general discussion.

MR. CHAMBERLAIN: If I rightly understood the reviewer who opened our discussion, I heartily agree with him in the first point that he made, viz: That it is not true that the voice cannot express what lines can express. I may have wrongly interpreted the reader of the essay, but if I understood him rightly—if he is still present I shall be happy to be corrected, if wrong. (The Chair, after inquiry, stated that the gentleman referred to was not in the building). I understood the gentleman referred to stated that many of the niceties cannot be expressed by the voice. I find this man (referring to Mr. Newens) was all right. My first shot was for the first man; but I want this man still for a moment. Did we rightly, some of us, understand the reader of the essay to state, that some refinements, some passages of literature cannot be adequately expressed or suggested by any vocal interpretation? Now, I understand our reviewer, the gentleman from Iowa (referring to Mr. Newens) to oppose that position; and I think he is correct in so doing; but the statement that the spoken language was first, and that the printed language is only the lifeless suggestion, in that theory, the reviewer was correct, and if I understand the reviewer correctly, I shall heartily sympathize with him; but in what he says as to paraphrasing, I would ask

whether Mr. Newens refers to literary paraphrase or to expressional paraphrase? In either case, I think he is wrong. He says that the author in writing his lines has given all the expression that the author needed; but it does not follow from that, that it is all the comment or explanation that some other person needs, for even two doctors, two specialists in any department, may need to interpret themselves to one another. If what our reviewer has said should be true, then there would be no occasion for any comment or any question; but things must be re-stated; they must be translated. It is true, of course, that in expressional paraphrasing and re-casting,—that is for the personal absorption and understanding of the one that is to give the vocal interpretation to it. It would be, of course, an affront to any writer of a good piece of literature to assume that his words needed to be spelled out and printed; but that they do need to be translated and commented upon, and personally received by the person who is to interpret them, cannot, I think, be doubted by any person who has studied literature.

MRS. DEVOL: I wanted to answer Mr. Chamberlain by telling what I have learned by a long study of literature under the best professors, or those whom I considered the best, one of them being the eminent Professor Corson, of Cornell; who, while he does not condemn paraphrasing in itself, yet condemns the placing of paraphrasing above the ideas of the author. A great many scholars and a good many teachers make their paraphrasing of the first importance, and the pupil studies the paraphrase rather than the text itself. As one has said so often, "The author should be studied through his work, not through his life;" and I will add, the author should be studied through his work, not through any one person's interpretation of it for him. Now, a great many years ago, my attention was turned towards literature, for I am a teacher of literature—and I was impressed as a child with the inadequacy of the vocal expression of my teachers; even in rhetoric, when they were explaining the aesthetic beauties, if they attempted to give an illustration of beautiful language; they simply murmured it. I would look around, but my com-

panions did not think the passage beautiful, did not see any beauty in it; yet if that teacher had had the power of vocal expression, she could have made, or he could have made that illustration beautiful and impressive without a word of explanation. The effect would have been felt. Reason does not always convince, but feeling does. My teachers in literature always failed, not in thought, not in conception, but they failed in adequate presentation of the beauties they wished to illustrate. I said to myself at that time, that if I ever taught, I should teach literature; and if I ever should teach literature, the first thing I should do would be to prepare myself elocutionarily, in order to give the literature its full and proper value. Several years went by. Other things came in, and the matter was postponed; but still, always the dominating thought in my mind was, when the time comes that I am free to select my work in life, I will still be true to literature; but I said, the first thing that I will do, I shall study elocution. I studied it then, I am free to confess to you, as a means to an end. I did not value the work in itself as I do now. I merely did it in order to present literature better, more attractively.

MR. OTT: It seems to me that the author of the paper in saying that literature was the expression of all the thought of the world, was entirely mathematical, if all he said was true, if literature simply expresses the thought of the world. I believe that we all agree that literature expresses the life of the world, not simply its thought. It is not necessary for the eye of Macbeth to gleam, for his body to tremble, for his muscles to become tense, if he simply thought of murder. It is not necessary in a class of literature to pause long on a piece of writing, such, for instance as Eugene Field's little poem, "Some Time," if the thought is all there is in it, because it is so childish that you get it at a glance; but the thought is of the mother bending over the cot of the sleeping child with its pink and beautiful face, and the white tenderness there of the whiter mother's soul that has characterized the history of motherhood through all the world, which is not in the lines. The thought is in between the lines, from the heart of the

author, as shown in the fine inflection, in the vibrating tone of that teacher of literature who knows how to read,—

"Last night, my darling, as you slept,
 I thought I heard you sigh,
And to your little crib I crept,
 And watched a space thereby;
Then, bending down, I kissed your brow—
 For, O! I love yon so—
You are too young to know it now,
 But some time you shall know.

I call tell you the teacher of literature who stands before a class of young men and women with this little poem for a lesson, and who leaves nothing with them except the thought of that poem, has utterly failed. It is in this respect that elocution comes as an aid to the teacher of literature, and an aid, too, that cannot be ignored, and never has been by thoughtful, conscientious teachers.

WEDNESDAY EVENING, JUNE 29, 1898.

RECEPTION AT GENERAL GOSHORN'S.

On Wednesday evening a reception was tendered to the visiting delegates by the elocutionists of Cincinnati and vicinity, at the residence of Sir A. T. Goshorn in Clifton, Cincinnati's handsomest suburb. Gen. A. T. Goshorn and his sister, Miss Eugenia Goshorn, were assisted in receiving by Mrs. Pinkley, Miss Neff, Miss Curtis, Miss Walsh and Miss Mannheimer, of the local entertainment committee.

A portion of the evening having been occupied by the reception proper, refreshments were served, after which an impromptu program of toasts was enjoyed, Virgil A. Pinkley, of the College of Music, acting as toastmaster.

MR. PINKLEY: Ladies and gentlemen:—A preacher on a certain occasion, in conversation with a ministerial brother, explained that he had received a call which he would not

accept. His little son who had been an attentive listener to the remarks said: "Father why didn't you take that call?" The father did not appreciate the interruption and went on with his conversation without giving the question any reply; but the boy persisted and repeated the inquiry until finally his father said, rather impatiently, "My son, the call was not loud enough!" The son continued to interrupt the conversation, and finally the parent, much annoyed, said, "My son, if you will leave the room I will give you a dime!" The boy still lingered, and the father added, "I will give you a quarter!" The boy looked up and exclaimed, "Father, the call is loud enough!"

So last summer at New York city when we, who represented the city of Cincinnati, presented invitations from the Cincinnati Board of Trade, from our Mayor, from Educational Institutions, from Teachers' Associations, all testifying that this city would extend to the National Association of Elocutionists hospitality without stint, you voted unanimously that "the call was *loud* enough!"

The first toast offered this evening is "Our Host;" and to that sentiment Professor William B. Chamberlain, of the Chicago Theological Seminary, will respond.

OUR HOST.

WILLIAM B. CHAMBERLAIN

Mr. Toastmaster, Ladies and Gentlemen:

We are certainly having a warm reception; and in this I do not refer to the weather, but to the delightful way in which we have been entertained.

There are two or three things that you always notice about a visit to Cincinnati—and I confess that I am getting several "pointers" on Cincinnati; though Ohio born and bred, though having spent almost all my life in this state, I hadn't known this city. It has been quite a revelation. Among the things that you always notice about a new place is its general contour

geographically. Those of us who had thought that Cincinnati was always warm in summer, that it was a little flat, stuffy place, were most gloriously disabused of that impression on yesterday, when we were taken on that magnificent semicircular route over these glorious hills. Some of us have supplemented that "swinging round the circle" by taking in the Kentucky Hills a little this afternoon, which are certainly most picturesque.

Then when you have noticed the physical features of a place, your attention is next arrested by the activities displayed there, the temperament and habits of the people.

We have noted here the artistic development of your city, which is as much of a surprise to some of us as the new ideas which we obtained of its topography and its beautiful landscape features.

Mathematicians tell us it takes two points to determine the direction of a line; but you will perhaps never have certainty until you have the third point; and the other point in the line which most of our minds will project as defining to our consciousness the outlines of this visit to Cincinnati will be a representative citizen of the place.

It is my glad privilege and honor, ladies and gentlemen, although a stranger to our host of the evening, as most of you have been hitherto, yet to have known a little something about his work. I am sure that the General will not accuse me of undue familiarity if I refer to his life work; if, to you who are this evening recipients of this gracious kindness from one of Cincinnati's foremost citizens (not only foremost among citizens of this country, but in some respects of all the world)—if to you I say what some of you may not know, that Mr. Goshorn was Commissioner at the Vienna Exposition in 1873; that he was made Director-General of our great World's Fair in Philadelphia, the Centennial Exposition of 1876, before a few of my elocutionary friends here were born. Some of us walked through those beautiful grounds and those buildings which were at that time distinguished for their magnificent splendor, and said to ourselves, with swelling hearts and throbbing pulses: "This is the biggest thing in the world, and here we are a part of it!" Some of you were born too late to share

that feeling; yet you will be glad to know that our kindly host of this evening was Director-General of that great enterprise.

He is also connected with many public-spirited enterprises. There are two things to which I would especially call your attention; one is this lovely and artistic residence with which our distinguished host is so intimately connected. We all of us enjoy tonight the privilege of seeing it and the beautiful grounds surrounding it in their perfection; and we catch something of the sense of elevation, of the beauty and magnificence of this home and its art connection, and in its relation to the artistic development of this city. This very distinguished collection of the various treasures of art which you have seen about you this evening, ladies and gentlemen, of themselves would be sufficient to assure us of our host's intimate sympathy with all that is beautiful and delightful in the realms of art, more than sufficient to entitle him, I think, to become an honorary member of the National Association of Elocutionists. For, certainly no one could have such a fine appreciation of art in all the developments which surround us and are so abundantly in evidence on these walls, without having the ability to understand and enjoy all that is beautiful in vocal expression.

But General Goshorn's artistic connection does not stop here. This is but the beginning. As you may know, he is officially connected with the Art Museum, and with some of the other great artistic enterprises of the city, which we have seen and which we are yet to see—for perhaps I am not violating any confidences, or saying anything which ought not to be expressed tonight, if I add that we are to visit the Art Museum as one of the features of tomorrow's entertainment.

General Goshorn has been, as I understand, officially connected most prominently with the Cincinnati College of Music, whose hospitality we are enjoying through this week.

We are, therefore, in a double sense the general's guests. When we see the Music Hall and the great organ, and when we visit the Art Museum tomorrow, we shall find further evidence of his far-seeing wisdom in those crowning exhibitions of the artistic spirit and genius of this city.

We are spending the evening, then, with a representative citizen of Cincinnati, a true American; yet one whose services in other lands were so distinguished that, do you know?—he was knighted by Her Majesty, the Queen of England! (A voice, correcting: "Of Sweden.") Therefore he is Sir Alfred Goshorn. But with the democratic spirit which out-ranks even the distinctions of nobility and royalty, while he lives as one of the honored citizens upon the hills of his native city, and thus has this trebly exalted elevation—physical, artistic and civic,—yet he lives in sympathetic relations with those less fortunate in many respects, and he gladly shares his honors and pleasures with them.

For this, Sir Alfred,—may I say,—we very cordially thank you, and we ask you to consider all the members of the National Association of Elocutionists as your kinsmen artistically, and your friends forever!

MR. PINKLEY: The general is unable to address you this evening, and has requested his friend and neighbor, Mr. Alexander McDonald, to speak in his behalf.

RESPONSE.

ALEXANDER McDONALD.

The idea of asking me, a layman, a man engrossed in the varied cares and many details of business to address a company of elocutionists! I think it is expecting a great deal.

However, a few moments ago I was requested, in response to the eloquent remarks by Prof. Chamberlain to which we have listened, to speak in behalf of our distinguished citizen, and my personal friend, General Goshorn. I consented to do so, for if there is anything that would inspire a Cincinnatian, it ought to be an occasion like this when one has the opportunity to say a word in praise of such a good man, so well-known a man, and one who has accomplished so much for the City of Cincinnati, as our friend, General Goshorn!

It has been my pleasure, ladies and gentlemen, to be associated with our distinguished host in many educational and other enterprises for the benefit of this city; and I regard it as an honor even in this way to be able to represent him, and to say a word in his praise.

Were General Goshen now addressing you, I am sure that he would say, as I do for him, that it has afforded him very great pleasure to have had the honor of entertaining in his home so many distinguished citizens from different parts of the United States, and I am glad to say, even from Canada.

I do not wish to further occupy your time, and there is no necessity to make a long speech. In behalf of Mr. Goshen, I repeat that your presence here is a source of pleasure and of entertainment to him, and to his friends whom he has invited here to meet you.

Here the guests gave General Goshorn the Chautaugua salute.

MR. PINKLEY: The lady who will respond to the next Toast is from Chicago. Believing that Chicagoans know even more about Cincinnati than Cincinnatians do of themselves, we have invited Mrs. Ida Morey Riley, of the Columbia School of Oratory, to speak to us of Cincinnati.

CINCINNATI.

MRS. IDA MOREY RILEY.

Cincinnati is a Delsartian city. Her development has ever been threefold, vital, mental, and spiritual according to the accepted principles of growth whether of an individual, a city, or a nation.

Her material growth has extended until she rivals ancient Rome in the number of her hills. Her numerous railways and waterways have made Cincinnati one of the most important points for the distribution and exchange of northern and

southern commodities. Her air is ever clouded with the carbonaceous exhalations of her commercial lungs. Her citizens call this "smoke" and apologize, but to us, their enamored guests yesterday as we reclined in the cool easy chairs of the electric palaces of your "broomstick train" and were drawn down hills, up ladders, over streams, through forest and park with new delight at every turn, to us this cloud was not smoke, but the gray halo radiating from the brow of the "Queen City" as she sat among her nature-decked, art-enhanced hills.

This beautiful city boasts of one of the finest street-car systems in the world. The cars are of the "No pushee, no pullee" kind. Nowhere has the inclined plane style of road been so extensively used to shorten distance. Nowhere has the "bracket lift" been so utilized to overcome gravity. These things and others evident to the visitor indicate great enterprise, yet finely balanced against this is strong business conservatism. This gives municipal poise and makes for solidity, growth and continuance.

While this magnificent body, this physical frame, has been growing, the mental and moral have not been neglected.

Schools, colleges and churches have been founded and the arts have been fostered until Cincinnati has become one of the most important educational centers west of the Alleghanies. She has been very fortunate in her representative citizens, her Sintons, Longworths, Springers, Goshorns, Wests, McDonalds, McMichens, Hughs, and Woodwards, men who have donated money by the half million for the establishment and endowment of her schools, colleges, medical and law schools, to her university, art school, art museum, music hall, college of music and other institutions for the education and elevation of her people.

It has not been my privilege to know directly of the active work of the elocutionists of this city, but the elocutionist, more than another, exemplifies his work so I do not need to go into your studios to judge of your work. The grace of bearing and ease of manner, the intelligent eye, the expressive face, the high purpose and earnestness radiated and the sentiments

uttered all show the observer that Cincinnati elocution is in good hands. But were it not so, it is honor enough for one city to have been the home of the distinguished elocutionist and actor, the sweet scholarly gentleman, James E. Murdoch.

Cincinnati is a big-hearted city. Her name suggests this: She was named for the "Society of Cincinnati," an organization of Continental officers whose first purpose was the relief of revolutionary widows and orphans. From that time to the entertainment of the National Association of Elocutionists in 1898 she has held her reputation for charity, hospitality, and patriotism.

And although in due time and proper form our official thanks will be rendered, I can not close this toast, "Cincinnati," without thanking the "Local Committee" for their thought, their labor and their care for our comfort and entertainment, and I want to say to the citizens of Cincinnati: We will ever hold you in grateful remembrance and when we hear men reviling you because of fancied unpleasantnesses in your summer climate, we will say that the warmest thing in Cincinnati is the welcome of her citizens.

By the natural beauty of her location, by her refined atmosphere and above all and around all by the hospitality and courtesy of her people, Cincinnati has won the hearts of the Elocutionists of America.

MR. PINKLEY: Some one yesterday spoke of our first National Convention, and of how the ladies there largely predominated as to numbers, but that in speeches the men were about as ten to one! Well, the ladies are making headway, and if they continue they will change the ratio in a marked degree. Indeed in this evening's program we find it reduced to five to one, and if you strike an average in eloquence and beautiful diction, I think the balance would be now in their favor.

It seems to be especially appropriate tonight to speak of two phases of the National Association of Elocutionists, its past and its future. We hope that its past is merely a promise of a still brighter future.

Of the past certainly no one is better able to speak than is the gentleman who has been assigned the next toast. He has been one of our working force, and has been particularly happy in reconciling little differences that occasionally arise, and stimulating a concert of action in the interest of the National Association of Elocutionists. His influence has been a potent factor in our advancement as an association, and we have learned to love him, and to speak of him already, young as he looks, as the "Father of our Convention!"

I take great pleasure in introducing to you Mr. Hannibal A. Williams, of New York.

THE NATIONAL ASSOCIATION OF ELOCUTIONISTS—ITS PAST.

HANNIBAL A. WILLIAMS.

Mr. Toastmaster, Ladies and Gentlemen:

Our worthy toastmaster has happily presented the sentiment to which I am asked to respond, but in his complimentary introduction of the speaker he has said more in his praise, especially in regard to the humble effort he put forth in attempting to organize the National Association of Elocutionists than the facts in the case would justify.

But dealing with or adhering to matters of fact,
Are traits of which toastmasters have a most plentiful lack!

And therefore I pardon him, and the more willingly, as he has been an honored officer of our Association from the beginning, a regular attendant upon our seven conventions, a zealous promoter of the Association's best interests and a successful reader and teacher of elocution for nearly twenty years.

It was not until the winter of '91-2 that opportunity offered to put into effect a plan of organization that had for some time been in mind.

Previous to this, during several years of professional reading, it had been my good fortune to make the acquaintance of

many public readers and teachers of elocution throughout the country.

The benefits to be derived from a yearly meeting of a National Association were plainly apparent; the need of free and friendly interchange of thought with those having so much in common; the cultivation of fellowship among members of the profession; a desire to know what was being done by progressive teachers, and to hear the best public readers, and writers upon different phases of our art were among the incentives which resulted in the promise of co-operation on the part of nearly every one to whom the subject of organization was presented.

All, therefore, that was needed to bring about this "consummation devoutly to be wished" was for some individual possessed of large persistence to take the initiative and give the time necessary to formulate plans and put them into practical operation.

To the elocutionists of New York and vicinity are due the thanks of the profession, not only for the hearty support given the movement at the beginning which made the first convention possible, but for the well directed and energetic labor performed which the first convention entailed.

The object of the Association has been, and should continue to be, the advancement of the noble art of elocution, and the promotion of good fellowship among its exponents.

Year by year the responsibilities of the Association increase. During the last decade, as compared with the ten years preceding, the number of persons who have entered our ranks has undoubtedly increased four-fold. Never in the history of our art has the demand for trained scholarly specialists in vocal and physical expression been so great as at present, and never has the status of elocution been on so high a plane, nor its claims as a factor in education been so favorably recognized by men of letters and the public generally.

In a retrospect of the work accomplished by the Association it has been gratifying to recall that the men and women elected to fill responsible positions have been loyal to their trusts. By their presence and wise counsel the policy of the

Association has been fair and broad. The governing board has from the first included representatives from the ranks of the public readers, public and professional schools and colleges.

The election of officers has been manifestly fair and entirely democratic.

Thus far in our history it may be truthfully said, the "office has sought the man."

The balance of our financial statement continues to remain on the credit side of the account.

But to me the most gratifying feature of all the work accomplished by the Association has been the demonstration of the fact that men and women from all sections of our country, representing schools of all classes, and all systems of instruction may meet upon our platform presenting their opinions, the results of their research and experience, certain of a respectful and considerate hearing.

The most unsatisfactory feature of the several conventions, to my mind, has been the failure on the part of many in continuing their membership, thus depriving themselves of valuable literature, and the Association of their annual contribution and the prestige of a large membership. But it is a pleasure to note that since the Detroit meeting two years ago but one has allowed his membership to lapse. This is most encouraging; personally, I hope that from this time forward members will feel it a duty they owe themselves as well as the Association to aid in this one direction, at least, in making the Association still more worthy of their encouragement and support.

With an increased and increasing membership, a liberal policy, a board of counsellors including the ablest and wisest in the profession—those who are proud of our art, and willing whenever necessary to make sacrifices to elevate and ennoble it, the National Association of Elocutionists will become the synonym of all that makes for progress in our art.

MR. PINKLEY: Mr. Williams having told you so eloquently of its past, what is now left is the future of the

National Association of Elocutionists. That future begins at this moment; and upon the threshold of that future stands our present President. And who, more fittingly, may speak prophetically of the future of the N. A. E. than Mr. Thomas C. Trueblood, of Ann Arbor, Michigan, who will now address us?

THE NATIONAL ASSOCIATION OF ELOCUTIONISTS—ITS FUTURE.

THOMAS C. TRUEBLOOD.

Mr. Toastmaster, Ladies and Gentlemen:

As presiding officer of this convention I feel it my duty first to extend the thanks of the Association to our friends in Cincinnati who have extended their kindly hospitality to us in so many ways. You have surprised us with something entirely different from anything offered in any other city. Among the novel and conspicuous features of our entertainment in Cincinnati is this splendid reception given to us by one of your eminent citizens at his palatial residence; another is the trolley ride referred to so graphically by Mr. Chamberlain, and which we have all enjoyed from the very beginning—even the ride up the Incline which was rather startling to some of your visitors.

Now, as to the "Future of Elocution." You have given me a topic that, measured by its importance ought to occupy a great deal of time; there is much more to be said than ought to be said upon a social occasion such as this, and at this hour of the night.

The "Father of the Convention," (Mr. Williams), has told you something about the growth of our Association since its beginning in 1892. I think if you had attended the first Convention, and had seen something of how we got on there; how we quarreled in that and in the second Convention; how every new member who came in wanted to manage the Convention; and then how peaceably we have gotten along in the last few years; you would think we had made very rapid progress in good fellowship.

I think that is one of the best things of all, that we can get together with different ideas of elocution and can work together, as artists in other professions are not able to do.

In my remarks at the opening of the convention I spoke of the necessity of establishing Chairs of Elocution; of the growth of interest all over the United States; of the special interest in the West and in the South; and of the successful movement in bringing people together who are interested in the Art of Elocution and the higher Art of Oratory. We have accomplished much; but there is yet much to accomplish. We have secured in the last ten years many large Universities; have pushed our work so energetically as to make it a part of the curricula of these institutions. Twenty years ago there were very few of them that had any work at all in their courses; now there are few that have not some work and that are not open to more. That is a very great advance.

But there are many colleges, many high-schools, that have not employed teachers of reading and oratory. These we must win. We must urge the adoption of good methods all over the country; and if they have not adopted such methods in England, we must go there, and wherever the English language is spoken. If they have not good methods in other tongues, let us go to them—to Germany, to France,—even to Spain, if you please! (A Voice: Not yet!)

I think we could not have met anywhere in the United States where the inspiration would have been greater than at this place. One of the speakers has already referred touchingly to this as the home of Mr. Murdoch during the last few years of his life. I feel very grateful, indeed, that it was my good fortune to sit at the feet of this Gamaliel of Elocution. Here in this city at different times—for here I would feel was the source of inspiration—I would come and stay a short time with my friend and teacher, and then go out with fresh stimulus. It does my soul good, as it does all of us, as teachers of the Art he loved, to be here and to receive renewed inspiration from the life and character and services of this distinguished patriot and man, James E. Murdoch.

I think you will all join with me in saying that a large part
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of our work is in teaching people how to express well and forcibly the thoughts which they have. It is a work of education, not only to teach people, to give them knowledge, but also as part of their education to help them to express that knowledge well, in order that they may become well-rounded, useful members of society, such as Wendell Phillips, who was not only a power on the platform, a teacher and a distinguished orator, but a man who could command the attention of the nations of the world.

The thought of Wendell Phillips calls to mind an incident in those stormy days just previous to the War, when Phillips came to this city and gave an address in Pike's Opera House. He was "egged" at the time. I don't know whether he was driven from the platform; I think not; for he was not made of that kind of stuff. He was every inch courageous. There was at that time a Conference of Methodist preachers in Cincinnati, many of whom were from the other side of the Ohio. The morning after his speech, as Phillips was seated in a Pullman car, about to leave the city, one of these clerical gentlemen came to him and said, "Are you Mr. Phillips?" "Yes, sir." "Why do you come here and preach such doctrine?" (He was preaching Abolition, of course). "Why don't you go over there?"—pointing across the river to Kentucky. Mr. Phillips said, "Are you a minister of the gospel?" "Yes, sir." "Do you believe in saving souls from Hell?" "Yes, sir." "Then why don't you go there?"

It is the work of the teacher of elocution and oratory to make useful and ready speakers, such as Phillips, who was himself a thorough student of oratory; men who shall be able to make replies such as this on occasion, meet the taunts of men if necessary, in public or private, with skillful repartee.

This, in brief, is some of the work we are to do in the future. I thank you.

MR. PINKLEY: Ladies and Gentlemen, Brothers and Sisters of the Profession, our brief exercises upon this occasion are about to close. Something this evening has occurred which may immortalize this body and this occasion; namely, the fact that the N. A. E. could, and did, have a reception without indulging in a single recitation.

SESSION OF THE MAIN BODY.

THE ODEON.

THURSDAY, JUNE 30, 1898.—10:00 A. M.

PRESIDENT TRUEBLOOD, presiding.

THE PERMANENT VALUE OF THE RUSH SYSTEM.

MRS. LILY HOLLINGSHEAD JAMES.

The study of elocution should be made a part of every liberal education. Let us make the statement a little broader and say it should be considered a part of every common education, as much as history or arithmetic. The claim that the Rush system will produce mechanical readers in one sense is true and for this reason it is the too little and not the too much. Any other system will do the same. It must be studied until technic is forgotten and has become a part of the individual, until all conscious effort has become unconscious and the reader or speaker is thinking of *what* he is expressing, rather than how he is expressing it. Consciousness in expression drives out spontaneity, and without spontaneity, thought is dead.

We are often asked by those who have given little thought to the subject, if there is not danger of pursuing technical study to the neglect of the more important literary and emotional content? I have never met any one yet, who knew so much on this subject, that it became a hindrance to interpretation, nor do I think there is any cause for alarm in this direction. On the contrary, through the aid of technical study, the literary and emotional content is made clearer. He who has mastered technic, must also be master of thought as well as vocal analysis, and when you are technically correct, you must be technically correct; for all your technic rests on your ability to analyse.

The great trouble arises from the fact that not time enough is given to the study for it to become a part of the student's mental make-up, in that case pedantry is the sure result. People are willing to spend years upon years in the study of

music—slaving six or eight hours each day at the piano, recognizing that the object to be attained demands effort, and can be accomplished in no other way. And yet, how few in proportion are willing to give even two years of reasonable study to this greater art upon which hinges so much that is practical, and of untold value in every day life. With an understanding of technical values, the disgusting theatrical displays of voice and gesture would disappear from the platform, and truth in interpretation would take the place of show. With regard to the training of the ear we must all recognize it as a primal necessity. It is impossible for the student to produce appropriate melody, unless he has an appreciation of the related values of sound. It is not an uncommon thing to find those who cannot distinguish between a rising and a falling inflection. To such I would say, learn to think the sound, then give it orally, keep at it, and you will master your difficulty.

Rush has given us a mighty array of valuable facts, but he was a pioneer and for that very reason demands our entire respect. The reader calls attention to the fact, that he never advocates variation of pitch for the mere purpose of producing change, but to give vitality and agreeable effect to the syllables as they fall upon the ear. But melody is something deeper than this. Back of inflection lies mentality, that coolly calculates, and needs very little movement of the voice. Then back of mentality what? The emotions, and from out this side of the being comes the real melody; each movement of the voice—no matter how trivial—has its reason to be from out the depths of the soul. Therefore we can hardly say that such and such and such inflections should be given because they give a pleasing effect to the syllables as they fall upon the ear, but because they best convey the meaning of the author, and manifest more truly the play of emotion. Without cultivation vocal expression is hemmed in, crushed, and beggared.

The uncultivated voice is like an eagle with wings bound, its possibilities all unrealized.

The matter of naturalness here spoken of is one of the things upon which many are very sensitive; they seem to

take it as a personal affront, even the mention of elocution. I recall an old college professor, whose temper could not stand the strain of hearing the subject mentioned, he would break out with the words, "Get the thought, get the thought, read naturally and you will read well," and he illustrated his ideas by reading a little poem in such a hideous manner that I shall never forget it. Now why was this? My good friend was "looking for the thought," which he undoubtedly found, but miser-like kept it to himself. It had not occurred to him to give it out, or at least the noises he made in uttering the words carried no meaning with them. His ears were deaf to the value of tone color or the aesthetics of expression, but I have not the least doubt, in fact I know he esteemed himself a remarkably fine reader.

It would be well to understand what is meant by natural reading, natural recitation, and natural gesture.

The examples so graphically given of absurd gesture in recitation, and the warmth and applause with which such exhibitions are received by the audience presents one of the most discouraging and sickening aspects. The proposition to send such readers to an infirmary is good, but what will you do with the audiences? Such exhibitions will cease when the public demand something better.

Dr. Rush gave no system of gesture, and it is asked if it would not be possible to formulate one for ourselves if we followed his plan of trusting to nature. Yes, if we had time to devote to it, but life is too short, and we have so much else to do, why not take something already formulated?

Dr. Rush's knowledge of the voice in expression was exhaustive, but of the body he was silent. Vocal and physical expression are two aspects of the same thing—the manifestation of the soul—and must be studied physiologically and psychologically—must be blended into one before there can be any true expression. The subtle interplay of agents, in their harmonic relations must be understood, or expression will not be free and spontaneous. There is no art without mechanism. Add to this, there is no art without knowledge. Delsarte has given such an excellent definition of this much

abused word, Art, that I venture to repeat in this relation. He says: "Art is at once the knowledge, the possession, and the free direction of the agents, by virtue of which are revealed the life, the soul, the mind. It is the relation of the beauties scattered through nature to a superior type."

It is not therefore the mere imitation of nature, but the search for the eternal type. Although Delsarte "wrote no book," he has left an impress on his age that has revolutionized the old system of imitative gesture.

All honor to Rush for what he has given us of the voice. Honor and glory to Delsarte for what he has revealed to us of the manifestation of the soul through the body.

DISCUSSION.

[Unfortunately the paper of Mrs. Laura J. Tisdale, opening this discussion, was lost before it came to the editor.]

MR. M. T. BROWN: I think if we should judge of the theory by its results, we should say that the career of James E. Murdoch grandly illustrates the theory he loved so well. I recollect not many years ago—yes, some years ago—introducing Mr. Murdoch before the New Hampshire Club, in Boston, as the "Hero of '76." He was then just seventy-six years of age. I then said, "Mr. Murdoch, I know, will read to you Sheridan's Ride," and you should have seen that audience bend forward to listen to that "Hero of '76," and that magnificent quality of voice—the finest in America! No man that I ever heard had that ringing quality that touches the heart as did James E. Murdoch. It was like Rachel, reading the Marseillaise before a French audience! It had the ring of character that is now leading our troops in Cuba to victory,—a victory for humanity, too—that is the best part of it, Mr. President—a victory for humanity! America leading the advance, as she will in everything before she gains her maturity, even. Well, I must not get off my subject, as I am very much inclined to do. You know it is an old man's privi-

lege to ramble a little; but I want to touch on what I consider the great point of Dr. Rush's system. I cannot fully agree with the thought,—and yet I might by conversing with her,—that gesture should always be subordinate to voice. Gesture must accompany voice. Think of a man articulating without any play of feature or body! Why, he would be a pretty dull person. No, I should say, perhaps I should not agree with Delsarte, who made gesture primary, first. I would say I should agree rather with Rush, who made voice primary, or first. Still, we find different schools teaching differently. One thing to illustrate that point: I think the great thing in Dr. Rush's book, that which gave it its character and influence, was its treatment of stress, or the force element in expression. When Dr. Rush outlined, as he did so admirably, compound stress, he gave us the highest point in his work, I think, the force element as applied to the voice. We shall find that Delsarte agrees perfectly with that when gesture comes into play; in other words, the complete philosophy of human expression must carry along with it force, pitch and time, as the three elements. When a man before an audience draws himself up along the vertical line, gives the face its due form of expression, and then in his grand movements poises the body, poises the voice, then you get the highest expression that a man is capable of; and that was Dr. Rush's highest attainment. His treatment of inflection I do not regard so highly as that. His treatment of stress, it seems to me, was his supreme effort.

The lady has set forth most admirably and lovingly in her paper, Mr. Murdoch's excellency. He was the father of us all. What James E. Murdoch has written, we must all follow.

MRS. KELSO: I wish to express my warm appreciation of Mrs. James' paper, and my entire sympathy with the views contained therein. I also wish to add, that after an experience of some fifteen years of teaching, and reading, I am more than ever convinced that the Rush principles, as formulated and made plain by Mr. James E. Murdoch, my dear master, are the most valuable and original contributions to the science of elocution which the present age has yet produced.

MR. McAVOV: I simply want to commend the paper, and would say that those who are finding it difficult to get information in regard to the visible manifestation of speech, should take Rush as formulated by James E. Murdoch, for the voice, and Darwin in his expression of the passions and emotions in men and animals. There he will find all that is necessary.

MRS. McCLELLAND BROWN: Add to what has just been said to the convention, close observation of children before they are perverted by society, and you will find nature in both its physical and psychical phases very well expressed. Going back to nature, we cannot do better than to observe the unperverted little children; then by using our reason upon what we observe in them, we can make out of natural expression something typical,—after having studied both Rush and Murdoch—something which is nature in its highest type,—the logos in humanity, or in the animal, if you please.

MR. FULTON: I can scarcely express my feelings of a moment ago, when I heard that tribute to James E. Murdoch. You know my pronounced views in regard to the Rush philosophy, and its great exponent, Mr. Murdoch, my honored teacher. I feel that in connection with this subject under discussion, we must not let go by that which bears upon this subject, and which was not discussed at length yesterday; that is, with regard to the fact brought out by Dr. Millikin, that the voice, physiologically, must determine the power of speech that one may have. You might as well say that one boy is born with a back that will bear burdens, and another boy is born with a back that will not bear burdens, and stop there, as to say that the human voice, or rather vocal organs, are not capable of development. It has been my experience that weak vocal organs, with skillful training as given by the Rush philosophy, will reach better results and do better service in the end than better vocal organs with bad methods. Now, I have all the muscles of my face that Booth had; but Edwin Booth could use his face to better advantage than I can. I have all my vocal organs as Edwin Booth had. He simply cultivated his voice to better advantage than I have done; and we can cultivate our voices, and we can overcome physical

defects, it matters not what is the shape, and what is the physical condition of our vocal organs. If we have something to start with, we can overcome those things, and we can do it by means of the vocal exercises in the Rush philosophy.

Upon an occasion in Music Hall several years ago, when Mr. Murdoch played Mark Antony, it was a noted fact that the two actors who were heard most distinctly in the auditorium were Mary Anderson and James E. Murdoch. It afterwards developed that Mary Anderson and James E. Murdoch were the two who had skilled training in the Rush philosophy. If that is not testimony, where can you find it? It seems to me that though Mr. Murdoch has passed away, his voice should yet be heard, for through physical disability, through age, through disease, his voice seemed always strong; and it seems to me that it yet sounds. Is it true that a weak body has always a weak voice? Let us not make the mistake of leaving this question in the shape that we left it yesterday, as if we believed that if we have a poor set of vocal organs, we can never do anything for them. We can by cultivation get good power out of our voices. Of course, one born well has an advantage; but do not let us stop for one moment in our efforts, or be discouraged. I find some were discouraged after that speech yesterday. We can develop that which nature has given us, taking the start which nature has afforded, and then push on to perfect our art.

MRS. JAMES: I scarcely know in what words to close my subject. You must realize that I most thoroughly appreciate the beautiful tributes paid to Mr. Murdoch by Mr. Brown and Mr. Fulton. I feel that exactly what the Rush principles did for Mr. Murdoch, they will do for any earnest student. We have not all the genius that Mr. Murdoch possessed, consequently we cannot all hope to attain the same results. I think that we have all gained much from Dr. Rush, some of us, perhaps, unconsciously.

Dr. Rush did not claim, as I have said, that he had given a perfect system of vocal expression to the world. You remember he called his book "The Philosophy of the Human Voice;" he expected, and said, that those would come after him, who

would carry that work on, and add to it, as has been done, and will be done in time to come.

I hope as time goes on all will acknowledge the debt we owe to Dr. Rush, and that we may all attain the object he so earnestly sought—the placing of our art, our profession, side by side with all the other arts.

Let us keep always before us the determination to win the recognition of the colleges and universities of our land. But this must be accomplished because of more merit within ourselves. If we have that within our ranks, which shall prove to the educators of the country that elocutionists have as much to offer in the way of intellect and culture, as in members of any other profession, the colleges will seek us, and thus shall we come into Our Kingdom.

The President called Mrs. Ida Morey Riley to the platform to preside during the next hour.

ELOCUTION IN THE PUBLIC SCHOOLS.

FRED L. INGRAHAM.

It is necessary for us first to agree upon what is meant by elocution. To many, elocution is but a synonym for "speaking pieces," but to others it means much more. Elocution in its broader and more proper sense is the science and art of expression by voice and action. Then any work in the entire school course which is fitted, or may be fitted, to give power in expression comes properly within the domain of elocution; just as all the work in numbers, from mere counting in the primary up to the most difficult problems in analysis in high school or college, is properly arithmetic. The little tot reading "The box is red" is a beginner in elocution; i. e., he must be taught to read with expression. Immediately the question presents itself, "How much time and energy should the teacher give to securing expression?"; and this question

urges itself upon the attention in every year of the school course. Elocution, therefore, has a relation not only to the college or university but to all the years of school life. Our schools must, in a manner either good, bad, or indifferent, teach elocution. How have they been discharging this duty?

For many years past there have been two forces at work upon the courses of our schools, the one operating to crowd the course with new studies or new phases of old studies, and the other to condense and prune the course so that our boys and girls may leave the schools earlier and take up the more directly productive employments of life. Between these two forces the study of reading has been ground as between the upper and nether millstones. Many attacks have been made upon this study.

In 1888, Superintendent George Howland, of Chicago, said: "Above the primary grades supplemental reading should be of such a character as to make reading a means and not an end. Reading should now be for culture, for information, for broadening and for deepening the thought and the knowledge of the pupil, *rather than for cultivating oratory, one of the most useless, as well as most pernicious exercises of the schoolroom.*"

J. M. Rice, in the Forum for January 1897, writes: "By economizing only a little here and there, by the exclusion of merely a part of the disciplinary measures of minor or doubtful importance—such as drill in arithmetical puzzles, in superfine penmanship, in parsing and analysis beyond what is actually needed,—it might be possible to save as much as the equivalent of two school years, which might be utilized toward enriching the course of study without in any way neglecting the essentials. *When the time wasted in reading aloud, merely with a view to the development of oratorical power is taken into consideration, the estimate of two years is probably conservative.*"

The italics are mine. I suppose these writers mean by "oratory," the power of expressing the thought and feeling of what is read. The policy of which these are only two of many advocates has had for a number of years almost unopposed sway over the courses of our schools. The change produced was described by the Commissioner of Education,

in 1889, when he said, speaking of the trend of affairs throughout the United States: "Prominent among the changes that recent years have brought in the educational field is the development of reading. From the partly mechanical exercise involving only the oral interpretation of the printed or written word, the subject has grown until it embraces instruction in almost every subject within the range of the child's understanding. To the design for teaching merely how to read is now added the broad purpose of what to read and how to utilize the fruits of reading. With a few exceptions, like Macon, Ga., where the statement is made that 'the average teacher cannot do more than teach the children to get the thought from the printed page' and where a special teacher is wanted to train the children to read entertainingly, the oratorical feature is held as of but secondary importance *at most*." No doubt this reformation has produced much good, but I question whether it has not, like most reformations, gone too far and sacrificed something valuable in the zeal for change.

One effect of the movement is strikingly shown in my own state. The writer recently had occasion to examine the courses of the high schools of Michigan with reference to the amount of time devoted to reading. Among twenty-eight representative high schools selected at random there were just four that presented any work at all; of these, two offered sixteen week's of work and two twelve. A few of the best high schools, such as Ann Arbor and Grand Rapids, have courses in oral expression under special teachers, but the great mass of schools pay apparently no attention to work of this kind. The schools generally devote a large portion of time to what is termed 'English Classics,' but no mention is made in the school catalogues of any attempt to teach the art of giving oral expression to the thought and spirit of these classics. It is therefore probable that no very valuable work is done along this line.

The complete reading lesson should have three objects: (1) Drill in gathering the thought and feeling of the author from the text. (2) Drill in the expression of thought and feeling. (3) Drill in utterance; this will aim to give a

scholarly pronunciation and a clear and strong articulation. If expression is neglected the incentive and opportunity for neat utterance is gone. If the pupil is reading to express the literary beauty of a selection a slovenly articulation is a sad mar upon his work; but if he is merely calling the words, and gathering the more obvious phases of thought presented by the author, a careless utterance is but a slight imperfection. That articulation also is sacrificed when expression is neglected is not a theory but a condition existing in Michigan. Our Normal school receives many of the graduates of the high schools where, as has been stated, no work is done in reading. The experience of our English Department is that to attempt to have these pupils read a selection in the literature class is to ruin the recitation. The reading is what may be justly called hideous. Not only does the average student trample awkwardly upon all the finer thought and emotion of the selection, but he mispronounces and miscalls words, stammers, hesitates, or mumbles, in a way that is extremely annoying. We may expect no change so long as the present method of studying literature continues.

Then, if expression be neglected, we may expect articulation to be slighted. But the gathering of thought and emotion also must suffer. It is doubtful if there is any way so brief and at the same time so accurate of testing whether the pupil has really gathered the thought and feeling of the text as to have him read it aloud. In fact, the very reason why training in reading seems so hopeless a task is that the teacher often detects an overwhelming legion of mistakes in the thought and emotion gathering of the pupil. When the pupil attempts to read, these mistakes become as evident as flaws in glass. By far the most usual obstruction in the way of correct expression is not lack of control of voice but failure to comprehend the thought and feeling. Prof. Clarke, of Chicago University, says that monotone in delivery is often the result of monotone in the mind; and that he has cured cases of long standing merely by turning the attention of the student to the analysis of the thought.

How many persons can read even an easy passage, and

emphasize the proper words? Yet emphasis depends entirely upon the thought. Whether a word shall be emphasized depends, in almost all cases, upon the answer to the following questions: (1) Is the concept it represents important? (2) Has the concept been sufficiently enforced previously? (3) Is the concept in antithesis? (4) Is it in climax? Now every one of these questions represents a thought relation, and the pupil who cannot emphasize correctly has, almost always, simply failed to grasp the thought in all its relations. Reading, then, is a careful study of the thought, and just as far as expression is neglected thought is neglected.

But the objection always made to any proposed change by those who have filled the time of the reading lesson, with language study, or word study, or almost any study but the study of the thought and emotion of the text, is lack of time. Why do we take time for any subject? The value of a study depends upon the following reasons: (1) It gives useful information or is an accomplishment. For this reason chiefly we have spelling and music in our schools. (2) It gives power to the faculties of the pupil,—has culture value. For this reason our courses include gymnastics and Greek.

The study of oral expression can be defended on both these grounds; it is both an accomplishment and a useful discipline.

There is much similarity between oral reading and vocal music. Both are arts through which we interpret the thoughts and feelings of masters of composition. The task presented by each is that of translating a few lifeless, arbitrary symbols upon the printed page into voice, effusive or abrupt, modified to suit the demands of melody or rhythm, and burdened with thought, or pulsating with the deepest feelings of the human soul. Indeed, I believe that much pedagogical light will be thrown upon this question, if the similarity between music and reading be kept in view. If the art of expressing the thoughts and feelings of the great literary composers is so useless as to be banished as a study from the courses, what defense can be given for the almost universal retention and extension of the study of the art expressing the thoughts and feelings of the great musical composers? If the one can be

taught, why cannot the other? If the one manner of expressing thought and feeling gives development of intellect and emotions, why does not the other? The burden of answering rests with those who have taken or desire to take oral reading from the course.

Let us continue this comparison. As we have said, most Michigan high schools study English masterpieces, but no claim is made of any attempt at instruction in reading. Evidently literature is studied without being read aloud. Now, suppose a visitor should go into one of these schools; and should be present at a recitation of music; and finding the class engaged in the study of some simple work of a master, should say to the teacher, "Where is your instrument, don't you use a piano?" "No, we have no piano." "But then you use violins?" "No." "O, then you sing?" "No, we read the music. We believe that time devoted to the art of expressing it is wasted." What would the visitor think. Now, may not the schools of our state and other states be making a mistake when, as is apparently true, the pupils are made to study English masterpieces for the entire four years of the high school course without ever opening their mouths? If our present method of studying music is right then our method of studying literature is wrong.

Literature is intended to be read aloud. This applies not only to all dramas, poems, orations, and to the finest parts of our novels, the conversations, all of which are made especially to be spoken, but to all other literature as well. I question whether the man who reads the rhythmic grandeur of Milton's lines, or the ponderous yet flowing periods of Webster, and feels no impulse to speak for their beauty, ever catches a glimpse of a certain great region of literary merit, a region to the exploration of which all able authors have given a vast amount of effort. Such a person cannot comprehend fully, at least, all the nice fitting of sound to sense, of vocal quantity to weight of thought, all the art displayed in the choice of words with consonants, stopt or lilting, clashing or gliding or murmuring. All these literary beauties, and all the beauties of rhythm, rhyme and movement must then fall upon ears

unsensitive or quite dead. Such a man could never comprehend why Shakespeare and Milton wrote in verse.

The power to read well is an elegant accomplishment, too rarely met with in these days. It certainly occupies as wide a field of usefulness as music, and an amount of study sufficient to produce a skillful musician would probably make a reader of equal rank. What might be accomplished in our schools, if the study of literature and oral reading went hand in hand, as they should. A good reader has a thousand opportunities for administering to the pleasure and instruction of others, in the home circle, beside the sick bed, in the nursery, in the hospital, in the drawing room, as well as in public gatherings. That family in which the mother is a good reader is sure to grow up a family of literary tastes. One of the dearest memories of my childhood is of the winter evenings when the family grouped about the crackling fire, and listened to the rendering of some masterpiece by one who 'lent to the rhyme of the poet the beauty of her voice.'

A man of some literary ability said to me recently, "I remember well the first glimpse I ever had into the beauty and grandeur of poetry. It was at a country lyceum. A recitation was given of a part of Byron's Mazeppa. The reading was crude enough, no doubt, but strong, and to this day that passage is one of my favorites. That was the first time I ever felt a desire to *study* a poem." "A good reading is the most effective of all commentaries upon the works of genius." There is nothing like good reading to arouse an interest in literature. A teacher who is not at least a fair reader has no right to be in the school-room. In fact I really do not know how a teacher can awaken an interest in the masterpieces of English unless possessed of some ability as a reader, the more the better.

But reading is valuable, not merely because it is an accomplishment or because it enables one to arouse in others an interest in literature. There is a culture value in the mere process of reading. There is a reflex action between thought and emotion on the one hand, and the expression of thought and emotion on the other. The human race use language

because they are thinking beings, but they never would have become the thinking beings they are had it not been for language. Sympathy with the thought and feeling of a selection is necessary to good reading, and perhaps the best way for one to get into full sympathy with a masterpiece is to read it, rendering all the thought and feeling that one has. New light and inspiration will break upon the reader from every line. The power of putting one's self into sympathy with a selection is a work of the imagination. The reader must conjure up about him concepts similar to those which were in the writer's mind. The feeling then follows as a natural effect. The attempt to read a passage well compels the clearest comprehension of the thoughts and the most vivid realization possible of the emotive concepts which surged through the author's soul. Reading, then, will strengthen the imagination, and this will result in a keener appreciation of the beauties of literature. The most just criticism made of our system of education is that it fails to cultivate the imagination. The reasoning and memorative faculties receive much attention, but the imagination, the great creative power of the mind, is left weak and undeveloped. Would not oral reading (elocution), requiring as it does the most vigorous exercise of the imagination, supply this great lack in our school course?

What results educators could get from elocution if they would cease treating it as a fad and use it as they do other subjects! The child studies mathematics every day of his school course. The university then takes him and trains him for two or three years and he is an accomplished mathematician. How different it is with elocution, the great science and art which has taxed to the utmost the power of Websters, Beechers, and Booths! The child has through all the years had no training whatever in expression; worse, has been confirmed in bad habits; and the elocution teacher in the high school or university is expected in two or three semesters to make of such material a good reader and speaker. What absurdity! Oral expression is as difficult as written expression. If the latter requires years of drill so does the former, and both subjects should rest upon the same basis.

The ideal school course in elocution would comprise:

(1.) Careful training in good reading through all the grades up to and including the tenth.

(2.) A course in the theory and principles as well as the practice of elocution in the junior and senior years of the high school.

Then through the entire course there could be careful attention to articulation both of vowels and consonants. Provincialisms and barbarisms in pronunciation could be weeded out. That, in this country where there is so much dialect and so many foreigners more of such work is needed, can not be denied. What excellent and tasteful readers these years of care would produce! Could such a course fail to bring brighter minds and keener sympathies into the classes of the elocution and literature teachers? What added inspiration and power the pupil would receive through every year of his school life from the literature read!

If, then the power to read well is, like singing, an accomplishment worth the effort required to master it, if the study of reading stimulates the imagination and the appreciation for the beauties of literature, and cultivates a closer analysis of its master thoughts, have not the reformers who have forced the study from the course, and separated literature from her hand-maid committed an error? If they have, in their haste to save time for other things, shut before any child the entrance to the domain of literature, with all its pleasures and inspirations, they have caused him an irreparable injury, a loss for which it would take a vast amount of information along other lines to compensate him. Perhaps, after all, there is some truth in Carlyle's statement, that the most a school can do for a man is to teach him how to read.

DISCUSSION.

MISS MARIE L. BRUOT.

Living as we do in an age and in a country where education is the watch-word, where the great ultimate aim of that education is to know more of man, his life, his development in the

different ages and countries, to appreciate his emotions, passions and characteristics, in short to develop those principles which underly universal brotherhood, it is but natural that literature, the idealized expression of man, should play so great a part in that education.

Elocution or the art of expression is necessarily the greatest factor in the interpretation of literature, made up as it is of the innumerable dramas of human lives. Literature to be correctly appreciated and understood must be interpreted by the power of the human voice. Life must give life to the inanimate page. The characters, whose actions, principles and motives have produced literature must live again. We must endow them anew with the life which actuated them, we must make them walk again on earth in all their original glory; then, and then alone can literature be understood in its highest significance, and in no other way can it be taught to obtain the results which its study is meant to produce, namely, the development of imagination, sympathy and the true appreciation of man.

The majority of students who study literature, have never had awakened in them the faculties for assimilating the life of a work of genius, their souls have not been developed, their imagination quickened; they have not been prepared to psychically receive the great lessons of literature. I hold that every teacher in the public schools, whether he be a teacher of literature or not, should be a thorough teacher of the human voice, and one who is living on the grand plane of universal brotherhood. The voice can be brought by intelligent training into a complete obedience of the will, mind and emotions, and when back of all, there exists a deep sympathy with truth, a harmony with nature as it were, then can literature be interpreted, for the teacher's words become living breathing things, which have power to awaken and speak to the inner life of the student, to unfold gradually before his mental vision the great scenes in the drama of the past, and to bring him in touch with the spirit of the present age.

It belongs to the teacher of expression to revolutionize the system of our present education, says Prof. Corson, "a system

which has a tendency to acquire the greatest amount of knowledge, to cram the heads of students with a vague indefinite mass of facts; instead of teaching them the fullest command of their faculties, perfect control of body, to which all other knowledge should be subservient."

This training in expression can not be begun too early; in the home children should be taught to have sympathy and appreciation for each other; in the kindergarten the teacher should aim to bring the child into the fullest sympathy with nature and life, to surround it with objects that will develop a love for the beautiful in form and sound. The literature or stories told the children should be of the character that will make them express sympathy for the heroes and heroines, whose motives are based upon the eternal principles of truth and love. "The life before them is not a scheme to be taught but a drama to be acted." "A child must feel before he can know." The next step should be to train the body to be the instrument of the soul. Exercises in poise should be given, rhythmic movements of the arms, hands and toes; exercises in relaxation; poise must be obtained before the voice can be correctly cultivated. Exercises in breathing should be daily given with the thought that the more air we breathe the more life we live. Exercises for the development of the voice should follow. Exercises not only physiologically intelligent, but there should always be some idea back of them which it is the aim of the exercise to produce in the voice.

Vocal exercises are worthless unless they bear some relation to the interpretation of thought and feeling.

Then gradually comes the training of the imagination, the development of emotion, the culture of body.

As the pupil advances to higher grades and deeper literature, he should be drilled in the more complex vocal functions required for the interpretation of that literature. The variety of exercise in vocal drill must increase as the pupil advances through the grades and the daily practice of them must be observed with the consciousness of the relation they bear to the interpretation of thought and feeling.

After ten years of such practice the voice of the student will

be able to respond to the different phazes of thought and emotion he has experienced, and enable him when he reaches high school to be more or less responsive to a poem and able in a greater or less degree to interpret literature for himself and others.

It is a sad mistake for the student to suppose that a few months' work in a school of oratory or elocution will enable him to interpret a poem which embodies a grand range of human emotions. It would be as easy for a child to interpret the motive of Shakespeare's Hamlet.

More is required than what is so often told pupils—"read naturally, enter into the spirit of what you read and you will read well." Someone has said, "Similar advice might with equal propriety be given to a clumsy, stiff-jointed clod-hopper, in regard to dancing—'enter into the spirit of the dance, dance naturally and you will dance well.' The more he might enter into the spirit of the dance, the more he might emphasize his stiff-jointedness and his clod-hopperishness."

Long, conscientious practice can alone produce that technique and skill—skill which comes to his service in the vocal interpretation of thought and emotion. These years of training will have also freed him from the affectations and mannerisms which are the result of superficial training—training begun too late or ended too soon—affectionation which has lowered the standard of our art. When honest, earnest teachers can rid the profession of those, whose only aim is to tickle a public by a display of tricks of voice or gesture; when we can bring the art of reading to the greatest degree of simplicity compatible with subject matter; when we shall not attempt to interpret what we do not know or have not felt; when we can prove to the world that the aim of our work is truth in expression; when we can make educators believe that it goes hand in hand with the sciences and literature, then may we hope to make a systematic course of training in expression a part of the great scheme of education in the public schools.

We will have reached the crowning effort of our work when high school and college students can interpret the human life

in Shakespeare—the representative poet of English literature—“when he can enter Shakespeare’s world and hold communion with its boundless society of kings, courtiers, thinkers, all the glory and pomp of station, and all the majesty of mind, when the ideal world of Shakespeare makes the share he has in the real world deeper, nobler, and more expanded, then we may truly say he possesses art—art, the union of inner and outward nature, intensified and idealized by genius made actual to the world, through body, delineation and expression.”

DISCUSSION CONTINUED.

MISS JOAN C. ORR.

Ladies and Gentlemen: So much has been said, and so well said, that I feel like excusing myself on this occasion.

It must seem very tiresome, and wholly unnecessary to you who come from elocutionary centers, and who realize that the new elocution is elocution,—and that the so-called old elocution was a farce—to hear the claims of the true science held up to you so often, and the old truth simply stated in a different way. And I could find it in my heart to spare you this discussion, and keep still, did I not know that within the coming days I shall be called upon many times to act as judge in elocutionary contests; that in those contests will be exhibited every sort of childish contortions and gyrations, from dancing up to sawing the air, “tearing a passion to tatters”—everything except elocution. And should I be fortunate enough on such an occasion to have some judges with me who are right-minded, and who will give the judgment to the most natural speaker, the audience will go away thoroughly dissatisfied with the finding, and fully satisfied that the judges know nothing of elocution.

Professor Clark, of Chicago, is authority for the statement that it is universally conceded that our public schools do not furnish pupils power in reading. When I read that statement by Professor Clark, I took an inventory of the students who

enter our college, where elementary elocution is one of the requirements of admission. Twenty-two high schools are supposed to furnish us with freshman classes. Out of all those students we find only one in twenty were fitted to enter the college course in elocution. Why is it? Thankful would I be if the rural schools and schools in small towns would leave elocution to the high school teachers. As the old Virginia Governor thanked the Lord that they had no public schools in Virginia, so, many of our high school principles are ready to thank the Lord daily that they have no elocution. And yet they have these contests—contests from the lowest grade, then from the grammar grade, and then from the high schools. Everybody has an idea that they must do something unusual on these occasions, and good interpretation of good literature is no part of the program.

At present, in Missouri public schools, as far as I have been able to learn—and I have taught in some of them—I find that reading is well taught in the primary grades, the little children reading naturally and gracefully, and with evident enjoyment. In the intermediate grades the reading lesson begins to be turned into a grammar lesson, language lesson, spelling lesson—anything else but a reading lesson. In the higher grammar grade, the subject is ignored entirely. In the high schools, in the English course, there is usually said to be required the reading of Shakespeare; but the time for it is not definitely stated in many of the courses of study; and in some high schools it is ignored entirely.

There are two causes, it seems to me, for this lack of good readers and speakers among our high school graduates. The methods of teaching reading are in a state of transition; teachers themselves realize, as does everybody, that the time is past when we are to teach that the voice must be dropped at a period, and a pause made long enough to count six; pause at a comma long enough to count one, etc. The old set of rules of reading are no longer of any value, and the new system of teaching by natural methods is not easily mastered or understood; there is an intangible something very complex in the idea of expression.

The second cause for this lack of power in reading aloud is the revival of the teaching of English in the High Schools. This revival of English is a protest against the undue emphasis placed upon the ancient classics, and naturally enough many of our teachers of English have adopted the methods by which they were taught the Latin and Greek. All attention is paid to construction, to vocabulary, to form; and little or no care is taken to cultivate an appreciation of the sentiments expressed, or to the power of interpreting the sentiments of the author as well as the thought. We would not decry the study of literary form. It is one of the most valuable keys to true literary interpretation; and certainly all Bible readers owe a debt of gratitude to Moulton for his study of literary forms of the Bible. We do not object to the study of the forms of literature, but we want more than this for the vocal expression.

If these are the causes for the poor reading among our High School students, the remedy is to be found in one of two expedients. Either secure for each High School a teacher of elocution who will teach the fundamental principles of voice management and an appreciation of what is beautiful and good in literature, or secure a teacher of English who will make vocal expression a part of his work. In this way the teacher of the intermediate grades and grammar grades will be qualified to teach reading correctly as most of them pass through the High School.

As to the exact method or methods by which reading is to be taught, there is, of course, great difference of opinion in this body. But all, I think, have agreed that elocution is the correct interpretation of thought and feeling, that "the poets", as a recent writer has well said, "have a way of going straight to the heart of things which quite shame our feeble efforts, that they constantly reveal the unknowable, that they teach us much true science and have a way of getting at the real news of the universe"—all of us agree that these truths of poetry may be taught and an atmosphere created that will foster an appreciation of them, and that life is made richer and broader by being brought into an intimate fellow-

ship with these poets; that vocal interpretation is one of the surest ways of bringing about such an intimate acquaintance with the poet; and with such an agreement, even while we differ on minor points of method, we should seek to secure such a change in the present condition of High School and Academy training in elocution as will, at least, preserve their natural powers of expression.

Perhaps some of you have read a little stray poem that went the rounds a while ago, about a bird with a broken wing. The idea was that the child that has lost its purity, like a bird with a broken wing, can never soar so high again. Each year young men come to me who expect to enter the ministry or study law. Those professions will require all their powers of expression. They come with bodies crippled, with voices almost wrecked, with minds set to purely analytical method of studying literature and imbued with the idea that art in any form is weakness, not a source of strength to the professional man; years of training will not restore to them the rich possibilities of childhood, and so I feel that I should always raise my voice with teachers to preserve the powers of childhood. Childhood needs not much teaching; it is the essence of spontaneity and naturalness. As easily as the flower gives off its perfume, or the bird spreads its wing in upward flight, the child expresses itself, as nature intended; but every teacher who has the training of childhood should certainly have the fundamental principles of voice training; and an appreciation of that which is beautiful and good in literature.

If we secure that in the High School,—and I think we can through the examination of teachers—then I think we may congratulate ourselves, that the separation of rhetoric and oratory, that has proven so deleterious to both arts, is at an end, and the millennium of elocution is on the way; and that we have not only added a charm to the life of our pupils, but have given them another guarantee of success in life.

MR. PERRY: I came here thinking the subject was "Elocution in the Public Schools." I have heard a great deal of elocution outside the public schools. I am very sorry to hear

that so much is outside of the high school. I came here, too, as a teacher of girls from fifteen to seventeen, in a private school, not the kind referred to by the last speaker, but the self-conscious through conventionality; and if you know what that is, you know what a task it is to overcome it. I come here to say that you cannot get that great charm of repose which every young girl desires, and every girl of fifteen recognizes, and every girl of sixteen begins to acquire, without much hard work. If you call upon them to go upon the platform and read, they at once begin to think of physical culture, of the voice, of everything except the matter to be read with expression. And how they stand—their hands in the way, voices weak, etc.

I often divide the class, and have one-half sit in front and the other half in the rear of the room, and have them read to each other to bring their voices out.

We have to resort to different methods of practice, in order to overcome that self consciousness which makes young girls, and boys, read as though they were getting the thought, not giving it. We have to face that difficulty. That, as I take it, is the elocution of the high school. I know that in the high school they do desire it. I remember to have heard the principal of a high school say, much to my pleasure, that he found that the young men in the literary exhibitions, or debates, were to be commended for the earnestness of their expression. Referring to their literary society, he said: "We are sorry we have not the time for the work in the regular course, and are glad you are organizing this literary society, and carrying it along so successfully; because you are doing a work we cannot do for lack of time." That was his confession.

MISS ALDRICH: It seems to me that if this Association has a mission to perform, that mission is to see that the children in the public schools of our land be taught how to speak our own beautiful language. It is there that the necessity for teaching elocution is the greatest. I think there are a few—although not many—who have been associated with little children in our public schools, especially with the children in

the public schools of a great city, where, as one of the speakers has said, are children from all nations, having all kinds of dialects and defects, and who have little or no home training, some of whom have never heard a word of good English. That is the place where elocution must be taught, and we cannot do it unless the necessity is recognized by the educational superintendents of this country. This Association ought to have a representation in the National Educational Association which meets next week at Washington. It should there be stated in plain language what the great necessity of our public schools is. If these children are taught to speak correctly, and to use the God-given instrument within them, our reading will be better. I find in my own school work that the larger number of mistakes that are made do not arise from a misconception of words, but from inability to use tone and language, an ability which the children ought to have had if properly trained from the very lowest grades. That was particularly brought to mind last week, when I was examining pupils for entrance into the high schools. One morning I visited two schools. In one the teacher had made a special study of elocution; the pupils were from refined homes, and their reading was beautiful. In the other, a smaller class, with the same amount of time given to reading, pupils were very good. I cannot tell you how good! And the principal—it was a man in that case who had charge of the reading—said to me in a very weak and effeminate voice, "How can I expect these children to do anything, when I cannot give those tones myself"—because I had spoken about phonetic spelling in the course of the examination.

MRS. ANDERSON: In regard to the point made by Miss Aldrich, in reference to a representation in the National Teachers' Association, I will state that two years ago, when Miss Bruot left the convention in Detroit, she went to Buffalo and presented a petition signed by the very best educators of the country, asking to have a department of elocution. It was tabled, because they wanted to push their own pet schemes. But it is still on the table, and I think if this convention would send a representative there, we would

accomplish half our work in getting elocution into the public schools.

MISS BRUOT: I am going to Washington to attend the National Teachers' Association, of which I am a member; and I expect to have that matter taken from the table. I hope in the business meeting tomorrow you will bring that up, and appoint a committee. I believe that will accomplish the result we desire. I was going to say further, that in the high schools of Cleveland, we have a course of training covering four years. Outside of the class work, which is daily, an hour a week is given to public speaking. This hour every week has accomplished a great deal towards eliminating affectation and self-consciousness, and all that sort of thing, of which Mr. Perry spoke. In a few years more we hope to have a systematic course carried through the ten years of education in the public schools, in Cleveland, at any rate.

EXERCISES AT THE PUBLIC LIBRARY IN MEMORY
OF JAMES E. MURDOCH.

Pursuant to resolution, at 1:30 P. M., Thursday, the convention repaired in a body to the Cincinnati Public Library, and assembled in the reading room, around the bust of Mr. Murdoch, where they were received by Mr. A. W. Whelpley, Librarian, and his assistants, and Mr. James A. Green, of the Board of Trustees, who received the delegates, speaking as follows:

Mr. President and members of the National Association of Elocutionists:

On behalf of the Board of Managers of the Cincinnati Public Library, and also speaking for the Librarian, Mr. A. W. Whelpley and his assistants, I bid you welcome to this institution.

We are certainly glad to have you here, not only as visitors to this institution, but particularly glad by reason of that which

brings you here, your desire to do reverence to an honored Cincinnatian.

In this great hall of our Public Library, I am reminded of those words of Southe, written in his own library:

"My days among the dead are passed;
Around me I behold
Where'er these casual eyes are cast
The mighty minds of old!
My never failing friends are they,
With whom I converse day by day."

And these mighty minds of old that are gathered all around the shelves of this central hall of our Cincinnati Public Library are ever present evidence of earthly immortality, so that when our Public Librarian, Mr. Whelpley, desired to make a permanent gift to this institution, and endowed it with this artistic treasure, this bust of Murdoch, where better could he have placed this speaking image of one who while dead, yet liveth, than here with those other evidences of immortality—here in this Public Library.

Ladies and gentlemen, we are glad you are with us.

President Trueblood responded as follows:

Ladies and gentlemen, we are here to do reverence to one, who has done more for the twin arts of elocution and oratory in the United States, than any other American.

As I look at these features, so life-like, I feel like saying: "Speak! marble lips, let us hear that voice once more," the voice that thrilled the thousands who heard it in that other struggle, thirty-five years ago; the voice that sounded through the land, inspiring an offering of more than two hundred and fifty thousand dollars to the Sanitary Commission, for the benefit of our soldiers; the voice of that man, who, when at the front, with Sheridan, on his staff as an Aide, went out on Chickamauga's field where his own son had been stricken down, and who sitting behind that coffin as a desk, read to those soldiers patriotic poems that thrilled them as they said nothing else they ever heard had thrilled them.

We have with us here, some who have been pupils of Mr.

Murdoch, among them the gentleman who is about to address us. I have great pleasure in introducing Mr. Hannibal Williams, who is Chairman of the Committee authorized by this convention, and appointed by its president, to have in charge the ceremony in which we are now assisting, and to arrange its details.

Mr. Williams said:

Mr. President, Ladies and Gentlemen, Members of the National Association of Elocutionists:

As Chairman of the Committee appointed by the National Association of Elocutionists to devise a plan whereby the members of the Association as a body might be enabled to pay their tribute of love and respect to the memory of our late Honorary President, James E. Murdoch, I have the honor to announce that you have been invited here to participate in the ceremony of crowning with a laurel wreath the marble bust of our late distinguished officer and great exemplar.

This bust is the work of a famous sculptor, Sir Moses Ezekiel, a Cincinnatian by birth though an artist in Rome. It is the gift of a single individual, an honored citizen of Cincinnati, Mr. A. W. Whelpley, who is the Librarian of this institution; and it is a personal tribute of friendship from him to one whom he had known and loved for many years.

This beautiful work of art was presented to the city of Cincinnati, and accepted by its officers and given an honored place in this the principal library of the city. It was unveiled under imposing ceremonies, and here it will remain, the gift of a Cincinnatian, the handiwork of a Cincinnatian in loving memory of a Cincinnatian.

The members of the National Association of Elocutionists feel special pride in this occasion, for in honoring the memory of this great artist they honor themselves.

Personally, I am happy in having an opportunity to assist in these exercises, for I was one of the many who drew inspiration from Mr. Murdoch's teaching, and so may say with Mark Antony of old, "He was my friend, faithful and just to me."

At the close of these ceremonies there will be attached to the pedestal supporting this bust the following inscription.

A TOKEN OF LOVE.

This wreath was placed here by the National Association of Elocutionists as a token of love and respect to the memory of its first Honorary President,

JAMES E. MURDOCH,

author, actor, elocutionist, patriot, gentleman; out of gratitude for his incalculable services to

THE ART OF ELOCUTION,

and for the inspiration of his achievements.

PRESIDENT TRUEBLOOD: There is another member of the committee who sat at the feet of Mr. Murdoch as a student, whom we shall now ask to address you—Mr. Robert Irving Fulton, of Ohio Wesleyan University, Chairman of our Board of Directors.

Mr. Fulton said:

Mr. Chairman, Ladies and Gentlemen:

Quite contrary to my usual custom, I have not allowed myself to yield to the impulse of the moment to speak a eulogy upon this man, whom in life I loved so well; but that I might be more sure of doing proper justice to his memory, I have committed to paper what I wish to say in the few moments allotted to me.

There is no nobler motive in the human heart than that which prompts the living to do honor to the revered dead. We have met around this monument to pay a brief tribute of respect to the memory of our most distinguished and beloved member who has passed beyond, to "that country from whose bourne no traveler returns." Since we have entered the hospitable gates of the Queen City, all through the deliberations of the sessions of our convention, and at this moment hallowed by the spirit which brings us here, our thoughts have been sweetened and our purposes purified by the reflection that this was the home of the student, the actor, the prince of elocutionists, the author, and last, but not least, as suggested by my predecessor, the patriot, James E. Murdoch.

As we stand about this sculptured bust, so appropriately placed here by his loving friend, Mr. Whelpley, we realize that the beautiful gift is not only to this library, but to us and to all worthy members of our profession, which he so exalted and adorned.

In the work of the noted artist, many of us may not see the familiar face of seventy that so kindly greeted us at our coming, and inspired us as we sat under the spell of his teaching; but in the skillful tracery we behold the man of fifty—the Murdoch in his prime, when the world laughed with his “Charles Surface” or meditated with his “Melancholy Dane.”

The story of his life is too familiar to us and this community to be repeated here; but the rich legacy of that life we claim as our cherished inheritance. We knew him as one whose temples, in the language of Wendell Phillips, were crowned “with the silver locks of seventy years”—the father whose guiding hand led us into the paths of lofty ideals both in the literature we should interpret and in the methods of the interpreter. Could those lips speak to us now, I know the message would be one of cheer and God-speed in the work of our Association.

I cannot express in fitting words our tribute to his sacred memory, but in the name of the National Association of which Mr. Murdoch was the Honorary President, I place this laurel wreath upon his sculptured brow as an emblem of our respect, our loyalty, and our love. (The crown of laurel was here placed on the brow of the bust.)

PRESIDENT TRUEBLOOD: It seems most fitting that at this moment we should have a word of response from the granddaughter of Mr. Murdoch, Mrs. Lily Hollingshead James.

MRS. JAMES: Friends, I think of no words fittingly to express the heartfelt gratitude and appreciation I feel for this expression of tender regard in which I find my grandfather's memory is held by each and every member of this Association. To Mr. Murdoch, his friends and his profession—his chosen profession—were the comfort and support of his declining days of confinement and suffering.

Among those friends none were more devoted than Mr.

A. W. Whelpley, as he has evidenced in this beautiful bust. I am sure that if Mr. Murdoch could know that his memory is to be kept alive in such a beautiful way, and in such a beautiful place, it would give him the keenest pleasure, as it does his descendants to-day. In his name, and in the name of Mr. Murdoch's family, I thank you.

The President then called for Mr. A. W. Whelpley, who said:

Mr. President, Ladies and Gentlemen:

I do not think that I can add anything to what has been said to-day; but I want to tell you how deeply I appreciate the compliment of your coming here to perform this beautiful ceremony. Possibly there is no one now living in Cincinnati who was more intimate with Mr. Murdoch than myself, and intimate for a long period of years. From early boyhood I have been in the habit of going to see him act, and all through manhood I had heard him read; and for the last twenty years of my life, I have been as close to him as a son could be to his father.

Mr. Murdoch, let me tell you, was the highest type of manhood that I have ever known. He had every quality to make a man, endowed as he was with the highest principles, a Christian gentleman, an elegant actor, a fine elocutionist, a patriot. He stood in the foremost ranks. Above all, he was one who cared for his fellowmen—and his fellow-women, I might say.

I can say how deeply he was attached to this Association of yours, and to everybody who was doing something to benefit humanity, especially in the cultivation of the voice; and when I say voice, I include in general terms your art.

I must further tell you that I feel more than complimented personally by your being here, and wish to thank you not only myself, but on behalf of my Trustees and the citizens of Cincinnati, generally.

THURSDAY EVENING.

RECITAL.

THE ODEON.

HANNIBAL A. WILLIAMS, Chairman of Literary Committee, presiding.

"PAULINE PAVLOVNA," Aldrich.

MISS JENNIE MANNHEIMER, Cincinnati, O.

{ (a) "UNION,"
 { (b) "SALOME,"

MISS KATHERINE E. JUNKERMANN, Cleveland, O.

{ (a) "THE SPANISH DUEL," Waller.
 { (b) "SCENE FROM MACBETH,"

ROBERT I. FULTON, Delaware, O.

MUSIC—Violin Solo, "*Fantaisie Caprice*," Vieuxtemps.

RICHARD SCHLIEWEN.

Piano Accompaniment,

FRED K. HOFFMANN.

"LES MISERABLES," Hugo.

MISS IDA BENFEY, New York.

It was ordered by the convention that the following poem, read by the author on Thursday evening, be printed in the proceedings.

A UNION.

KATHERINE EGGLESTON JUNKERMANN.

Once when the world was younger than now,
 Ere yet Time's hand had crossed her brow,
 On her hills there wandered, and played with the breeze
 That laughed in her curls and sang in the trees,
 A maiden whose voice was sweeter than dreams.
 Whose hair, more golden than the sun's bright beams.
 'Twas she who sang when the breezes blew,
 And wakened the echoes each day anew.
 She whispered and hummed where the raindrops fell,
 And laughed with the brooks in each flowery dell.
 She sang with the stars and the ocean too,
 And waxed each tiny bud that grew,—
 And this maiden was Voice.

In a deep cavern beneath a high mount,
So still that one each moment might count,
Dwelt a man on whose comely but stern-lined face
Not a sign of a smile could one ever trace.
In his cave, where the ferns and bulrushes grew,
Where the beating of zephyr's soft wings never blew,
He sat and mused on the deepest things,
And drew in the sand mystic squares and rings;
But no sound ever came from those perfect lips,
That drank where the water of wisdom drips.
Silent as death, still as the grave
He sat and dreamed in his fern-festooned cave.

And this man was Thought.

One day when Voice was tired of play,
She slipped on the wings of zephyr away,
She softly sang as he softly blew,
And deeper and deeper the silence grew,
Except for a gentle crooning song,
As they went through a dusky canon along.
At length to the cavern of Thought they came,
And saw within the student's pale flame,
And felt the silence so strange and deep,
When Voice, of course, began to peep.
She saw the dark and comely face;
She saw the lines that deep thoughts trace.
Then the naughty creature laughed out clear,
And the strange sweet thought fell on Thought's dull ear;
Then the silent waters of wisdom's stream
Seemed to waken up from their solemn dream,
And babbled and gushed like silly girls,
And curled themselves like Voice's curls;
The little green ferns began to nod,
The grass to sing in the silent sod,
The owl to hoot and fly about,
And the very cavern seemed to shout.
And Thought! he turned in vague surprise,
The cobweb of dreams still over his eyes,
Till he saw the dainty fairy maiden,
Her flowing curls with wild-flowers laden,
Her red lips smiling, her cheeks aglow—
Ah, well; you guess the rest, I know.

So into the world of warmth and light
Voice leads dull Thought, with her laughter bright,
And he learned to read 'neath the sun's warm beams
Such wisdom as never had come in his dreams.
And out of this union of Voice and Thought,
These mystical lines together brought,
Sprang that wonder of wonders, the world's great glory,
That marvelous thing called Oratory.

SESSION OF THE MAIN BODY.

FRIDAY, JULY 1, 1898—9:30 A. M.

PRESIDENT TRUEBLOOD in the Chair.

QUESTION BOX.

PRESIDENT TRUEBLOOD: There are a number of questions on the table which I will read, and call for the persons designated to answer them. The first is to be answered by Mr. Hynson: "Do you think a person having no musical talent would make a good elocutionist?"

MR. HYNSON: I wonder if the person who asked that question knew that I had no musical talent? I fear that is intended for a slap at me.

I think in the study of voice—I prefer to confine it to that—a good ear at least is almost absolutely necessary. I have in my teaching of voice found that pupils who were familiar with music, whether vocal or instrumental, improve very much more rapidly; those persons who have ideas of the proper production of sound, are apt themselves to make better qualities of sound than otherwise, although we find a great many persons who are good singers and are not good speakers. Nevertheless, when their attention is directed to the fact of the qualities of music that should be in the speaking voice, their progress is apt to be rapid. I do not believe that it is possible for a person to cultivate varieties of voice unless he has the ability to distinguish those varieties. The difficulty—if I may answer the question properly—the difficulty with the training of most

voices is mental difficulty; in fact, I believe voice culture is two-thirds or seven-eights mental culture. It is a cultivation of a mental concept of a tone; and it has seemed to me always that if I can get into the mind of the pupil absolutely the tone that he wants to give, he is apt to give it. There is the difficulty. Consequently, I say that a knowledge of music is not essential to good speech, or to a knowledge of the voice; but a person must have a knowledge of tone of some sort, so that he may be able to use different inflections of speech, at least.

I didn't know the question was going to be asked or I should have given some thought to it.

PRESIDENT TRUEBLOOD: The next question is to be answered by Mr. McAvoy: "What is a good remedy for defective phrasing?"

MR. MCAVOY: The best remedy, I presume, is a well trained mind, with a clear understanding of the thought and emotion; because phrasing does not belong properly to purely intellectual discourse. A defective ear of an individual even with a well trained voice, will prevent him from phrasing well, and enjoying the melody in speech, and the melody in singing; but perfect knowledge of speech melody, perfectly clear understanding of the thought and emotion blended, would enable one to phrase well. No amount of knowledge of any other kind would assist very much; defective phrasing, therefore, can be remedied I think, by a perfectly clear understanding of the melody, and by a strong appreciation of the discourse; otherwise it may be lacking.

MISS BABCOCK: It seems to me that with all the good conceptions that may be in the mind, there must be a great degree of practice in phrasing, because the mind may be right, but the message sent to the voice, I think, may be lost; and I think there must be a great deal of practice in phrasing, because one thought-idea must be directed to giving the next thought-idea place, before the next thought-idea is carried out.

PRESIDENT TRUEBLOOD: Mrs. Riley is asked to answer this question: "Is it possible to 'coach' a pupil in a few lessons, and avoid imitation?"

MRS. RILEY: Mr. President, I think that depends upon our definition of "coaching." Coaching is simply, as I understand it, giving a pupil ways and means of doing things. I think it is very hard to avoid imitation when that method is followed; but I believe that there is a way of coaching,—and by coaching in this connection I mean, getting quick results,—there is a way of coaching through mental processes. If a teacher is quick and bright, and studies the pupil as he should, he will find short cuts towards producing the mental results necessary to bring about physical results. I cannot "coach;" so I ought not to talk.

MR. McAVOY: I remember to have seen some coaching once that didn't produce imitation. I have had something to do of that kind, but dislike very much to do it. It was simply repeating vowels, with the thought in the oration—a-e-i-o-u-oi-ow—nothing more. The oration was not spoken, not a single word of it by the young man. He delivered his oration and got first place in the Inter-State Oratorical Association.

MR. SOPER: I tried Mr. McAvoy's method, and one of my pupils got first place, and another got last place. I do not know whether that was a sure test, or not.

MR. INGRAHAM: It seems to me that one of the best things we can do in coaching for a few brief lessons, is to turn the attention of the pupil to the thought. The results are sometimes surprising.

PRESIDENT TRUEBLOOD: "Will Mrs. James kindly explain whether diatonic melody is used as a medium for strong expression—that is, strongly expressive or emotional language?"

MRS. JAMES: The diatonic melody is certainly not inexpressive by any means. We are all the time using diatonic melody. When we come to the handling of strongly expressive or emotional language, we follow out the principle of the diatonic melody, but we depart from it and employ what is known as expressive melody, a melody in which the individual concretes are of greater extent—thirds, fifths and octaves—instead of simple seconds; and the discrete intervals are greater.

MR. McAVOY: I am sorry to be speaking so often, but it occurs to me that diatonic melody was used by the President in asking this question, and it should not be employed in giving an emotional passage. If pity or grief is to be expressed in song, it would be chromatic, for that properly belongs to singing; but if you were repeating pathos, or grief in speech, you would have diatonic and chromatic blended; for instance, (giving illustrative selection), here I have diatonic-chromatic melody. If I say, "It was just the close of an autumn day," I have purely diatonic melody.

MRS. JAMES: I should never use the term diatonic-chromatic melody. The chromatic scale has to do with speech as well as with singing. Speech and singing are entirely different; but we use the term semitonic, and employ that in handling pathetic language.

MR. McAVOY: What do you call semitonic?

MRS. JAMES: The interval which corresponds to the musical chromatic, in which the concrete passes over the half instead of the whole tone; but diatonic-chromatic melody—we cannot recognize as a distinct classification.

PRESIDENT TRUEBLOOD: I suppose Mr. McAvoy does not mean that on the same note we would use both diatonic and chromatic; that would be impossible, but in the same sentence you may use both diatonic and chromatic.

MRS. JAMES: So we may. In the same sentence we frequently use diatonic, semitonic, and extended intervals.

PRESIDENT TRUEBLOOD: This question is to be answered by Mr. Adrian M. Newans: "Does the memorizing attendant upon the study of elocution injure the logical faculties?"

MR. NEWENS: Mr. Chairman, it is very possible to study elocution and not memorize at all. It is very possible to memorize and not study elocution at all. I should answer the question by saying, if one is teaching elocution, he should not expect his pupils to be constantly memorizing; for pupils constantly memorizing do nothing but memorize. They will be dependent on some one else's thought and will not become independent thinkers. In the teaching of elocution there ought to be a mingling of the two. No good speaker, or

elocutionist, or lawyer, is a profound man in his profession unless he is able to more or less memorize and retain in the memory the things that are necessary to that profession; and on the other hand, he is not well able to pursue his profession unless he is able to extemporize upon the moment. I have not found the difficulty inquired about to exist among my pupils, and probably for the reason and from the fact that I never have allowed them to habitually memorize; in fact, I permit very little memorizing in the first two years of my college work. I have not found my students spoiled in their logical methods of thought. I should answer the question, that it would injure logical methods of studying if the students were constantly compelled to memorize, if there was no independence of thought sought for and stimulated by the teacher.

PRESIDENT TRUEBLOOD: Mr. Fulton is asked to answer the question: "Do you think the voice can be entirely restored to pleasant quality after the removal of structural growths from the vocal chords or throat by specialists?"

MR. FULTON: If the vocal organs can be made entirely well by removal of growths in the mucous membrane, can be made entirely well by medical treatment, there is no reason why the voice may not be made entirely smooth. There is no absolute purity or smoothness of voice. About the purest tone we can get is Patti's; the purest tone I ever heard. I remember of paying six dollars a seat to hear her sing. I took several pupils with me, and it was a good investment. She produced the purest tone I ever heard, but that was only relatively pure. I suppose if every pupil had the artistic skill, and had the same vocal organs, and the same cultivation, he would make tones as pure as Patti's. I do not think the word "entirely" ought to have been used in that question.

PRESIDENT TRUEBLOOD: Mrs. Prunk, I understand, knows of a case. We will be glad to hear from her.

MRS. PRUNK: The case that I refer to is one that was brought to me from Washington city. The father of the young lady had taken her there. He said he had taken her to several Eastern teachers with a view to cultivating her voice, and

bringing about that pleasing tone or quality of voice. He said he had been promised it would be done in her case, but the promise had not been fulfilled, and he came to me. I told him I thought there was some serious impediment, and the voice could not be cultivated properly until an operation had been performed. I gave him my diagnosis of the condition of the vocal chords. I had discovered a small growth on the right side of the vocal chord. I directed the gentleman to take his daughter to a specialist in our city, which he did, and the growth was removed. He brought his daughter back to me and she stayed a short time, and still I did not think that the promise was great enough to ask him to have her remain in Indianapolis. The voice was impaired quite a good deal, and I did not feel that I could promise him good results.

MISS ALDRICH: I simply wish to state that eleven years ago I had almost entirely lost my voice from growths upon the pharynx, which began to affect the vocal chords. There was a thickening of the vocal chords, and Mrs. James advised me to go to a specialist. He told me that my voice could not be used professionally, but that he could cure me for all practical purposes. However, I have since proven that it can be used professionally, for I am teaching five or six hours every day, and have no difficulty whatever with my voice.

PRESIDENT TRUEBLOOD: Here is a question that may interest you as a body. It is not signed, and no one is asked to answer it. I give it to the convention: "What is to be done with pupils who wish only a few lessons to prepare for a special occasion?" We have had two or three questions along that line. Who will speak first?

MR. HYNSON: I have just a suggestion. I would say the best thing is to turn them over to the other teacher.

MISS JUNKERMANN: My experience is so limited that I do not feel I have any right to talk, yet I think the plan suggested is rather harsh. It seems to me that if they can only take a few lessons, at least their conception of the thought which they are going to interpret may be raised through the influence of a teacher who understands that kind of thing; it seems to

me they would be better even for that; and that in raising their conception, it seems to me that they should be allowed their own interpretation, so far as it comes relatively near the truth. Where it is obviously wrong, then I think it is the teacher's duty to make a great effort to correct it as far as possible.

MR. HYNSON: My thought was simply this: It has been my experience that the majority of persons wishing to take a few lessons want those few lessons only upon one or two selections; in other words, they want you to teach them how to recite the selection from beginning to end. Only two or three weeks ago a lady came to me wanting four or five lessons. She wanted to master four or five selections in that time, from Eugene Field, in child dialect. She did not want me to interfere with her individuality; she did not want elocution, but wanted to be taught to recite those selections.¹ What she did want, I do not know yet; as a matter of fact. Usually when three, four, or a half dozen lessons are asked for, it is mere coaching. In other words, they wish you to tell them how to make every gesture and every intonation in special selections. There are certain persons who do want legitimate work, and can only take a few lessons. I think it only fair that we should give them.

MR. FULTON: I would like to say that we ought not to be too hard on the person who wants a few lessons, because that may be the means of opening their eyes to such an extent that they will take a course of lessons.

President Trueblood now requested Vice President Soper to assume the Chair.

THE CARE OF THE VOICE.

MRS. THOMAS C. TRUEBLOOD.

The care of the voice for a platform reader or reciter differs little from that needed by a singer. A remarkable voice is usually associated with a fine physique. Occasionally one hears a good voice coming from a delicate body; but this is rare.

It is as much one's duty to keep the voice in good condition as it is to take care of his health in any other direction. As the muscles become strong by proper physical exercise so the voice is made strong and flexible by proper vocal exercise. A minister who preaches vigorously for two hours on Sunday, using his voice improperly, and then allows it to rest until the next Sunday, when he again breaks forth in thundering tones, is sure, sooner or later, to contract what is called the preacher's sore throat. The effect is similar to that produced on the muscles of a person who begins training in a gymnasium. He is enthusiastic and wishes to do great things. He uses heavier dumb-bells and Indian clubs than his muscles are able to stand. He overdoes, and soon finds himself with chest muscles strained and weakened instead of strengthened.

What is needed is regular daily exercise. When one has once acquired the habit of reading and speaking correctly then all his reading and speaking will be good vocal drill. Vocal culture is just as necessary to the reader as to the singer, and it is also necessary that it be properly taken. A good voice may be spoiled for life by improper means of cultivation, just as surely for the reader as for the singer.

To say that a voice does not need cultivating, and that if one has the spirit he can read correctly, is as sensible as to say that the hand does not need cultivating in art. Feel in your soul how it should be and then draw the laughing face of a child. It will far more likely be a howling child that is produced by the pencil of untutored fingers.

There are other things besides exercise to be observed, however, in order to keep the voice flexible and melodious. Here are a few simple directions which it would be well to observe: One should regulate his diet, for this has much to do with his voice. No exact rules can be laid down for eating, as persons differ widely, but if one tries he can soon learn what agrees with him and what does not. Then he should rigidly let the "what does not" alone. A few things can be avoided by every one to advantage, as the coarser vegetables, condiments, rich pastry, cake and pickles. Then the voice-user should not eat between meals. There is no more sense in

keeping the stomach working all the time than there is in compelling a day laborer to work day and night.

It is not well to use the voice in vocal drill before nine o'clock in the morning, or within an hour after eating. The voice should not be used when the body is tired or the throat inflamed. It is bad to bundle the throat; enough for protection is all that is needed. More than this is a detriment. If one has a tendency to a raw sore throat, it is well to use a gargle of warm or hot salt water every morning. The constant eating of troches to clear the throat is bad, as it is apt to injure the digestion, and a stomach out of order means a voice and throat out of order.

I once heard a physician say that "to drink cold water while giving a recital has very much the same effect upon the throat that it has to pour ~~cold~~ water upon a red-hot stove."

Why is it that so many young opera singers are worshiped for a while and then drop entirely out of sight? Chiefly from abuse of body and voice. Singing night after night, often when very tired, using improper diet, eating between meals and losing sleep. All these things combine to injure the voice.

In conversation one's voice should not be pitched too high. This is a fault with many American women. Many of these same women, too, have a habit of whining, which is not only disagreeable but harmful.

One should guard against catarrh, the bane of so many speakers. If it be taken in time, it can often be cured with a very simple treatment. I have known cases to be entirely relieved by snuffing up the nasal passages warm, weak salt water two or three times a day. The salt acts as a stimulant and a disinfectant and the water as a cleanser. Often too little heed is paid to a cold in the head. If a catarrh is not cured at once, there is no more cure for it without a change of climate than there is for consumption, nor is there anything worse for the voice. If one naturally has a good voice, so much the more important that he take care of it and cultivate it. "To him that hath shall be given."

I feel sure many of you will differ from me regarding the

care of children's voices, but my conclusions are based upon careful thought and experience. It is a firm conviction with me, and I have been to the best singers and instructors in vocal music and they invariably tell me the same thing. They, without exception, say no cultivation in singing in children's voices, then why in reading? I mean special cultivation in schools of elocution. Teachers in public schools below the high school are often graduates of the high school only. These teachers should have a thorough course of elocution in the high school, taught by a competent instructor before they are allowed to teach children reading. This instruction should be as much to benefit their own voices as to give them a knowledge of the care of children's voices. For this reason as much as any other the subject of elocution should hold as strong a place in the high school curriculum as any other study, and it should be compulsory for all juniors and seniors as Latin and English are.

I think a person without a good voice should not teach children reading or teach students English literature in the high school. All children need is to be taught how to read by a teacher who understands her business. To learn their little declamations and recite them in the broad light of day before a familiar audience of playmates in a familiar room thus becoming at ease upon the platform.

This has none of the drawbacks of a strange hall, strange audience, loss of sleep, etc., that belong to entertainments of an elocution class. They escape the nervousness attendant upon such entertainments, which is exceedingly bad for the voice, and I am always glad when I can tell a mother who comes to me to instruct a child who has a particular talent for speaking, that the best thing for her child is to let the voice alone and see that he goes regularly to school and early to bed and does everything possible to make a strong physique for the future.

Could mothers only realize the harm that may be done to the voices of their children by improper training, the world would have fewer poor voices to listen to in grown-up people. The child part of one's life is the shorter part; and why not

protect it instead of trying to display it at the risk of the future?

There is no harm done in simply letting a child's voice alone so far as giving any special training in elocution or music is concerned. Great harm may result from this training, for very often a good voice is ruined by being worked upon and strained at too early an age. I have wondered how mothers could be so foolish as to want to see their children pushed forward upon the platform; little tots who should be in bed and sound asleep appearing late at night in all sorts of entertainments. To be sure, they do well and make quite a hit, and the audience applaud and say, "What a remarkable performance!" and the proud mothers at last take the sleepy children home, and tuck them in their beds, from which they have had two or three precious hours stolen.

These mothers little dream that they are compelling their talented ones to live upon borrowed capital, and, just as sure as fate, they will have to suffer for this in the years to come. The mothess and the general public are enjoying these children now at the expense of their future. During the last fifteen years there have been many "boy orators" and many remarkable little girls giving whole recitals. What has become of them? Just when they should have the very best voices for the many years to come, they have only the semblance of good voices. It is true we read of Patti having her voice trained while she was quite young, but it must be remembered that this training was done by an artist who understood his business. He did not allow her to sing in public at every conceivable opportunity. She was also forbidden to scream or in any other way to use her voice in a violent manner. There is no doubt in my mind that she would have been quite as successful with her voice had it not received the special training before she was sixteen.

It is far more sensible to protect a child's voice than to attempt to train it. A mother can do this. A child should not be allowed, when angry, to scream. If he is quick-tempered, much care is needed to teach him to control it, always remembering, when it seems but a hopeless task, that one who

has a temper under control is worth far more than one who has none to control.

There is some difference between boys' and girls' voices. If properly trained, it does not injure a boy's voice to be educated in singing before it begins to change. The choir-master, however, is not always particular to notice when his boys' voices do begin to change. His interest is centered more upon the choir as a whole than upon individual voices. When a mother notices her boy's voice changing, she should take him from the choir at once. Training during this period is ruinous. A girl's voice may be allowed to wait for its special training in elocution until its owner is at least fifteen, and for music until she is eighteen or even twenty. Children should be allowed to grow and develop into as healthy beings mentally and physically as it is possible to make them. They are possessed of certain rights, and among these rights is nature's demand for enough sleep; not only enough, but at early and regular hours. To send a child to bed at seven o'clock one night and ten the next, is not the best way to make a healthy body. This is an excellent means of producing nervous children, and the world is already too full of them.

Not long ago I was talking with a young lady who was giving entertainments with children in a large hall whose seating capacity was more than a thousand, and the acoustics something terrible. I tried to convince her that she ought not to do this, when she remarked, that she knew that children should not be allowed to recite in public in this way, but while the mothers were so very anxious to have their children appear on the stage, and as it was a question of bread and butter with her, she should go on with the work. It is the mothers who need educating on this point.

It has been a question whether it is best to allow a child, who shows signs of an unusually good voice, to sing in Sunday school, or at other gatherings, especially where the musical director is one who would say to the children, "Now, children, sing up! Sing just as loud as you can! Let us see how strong we can make this. Oh, that is not near loud enough! Sing louder!" and when the poor little voices had shrieked away at

their utmost, he would look delighted, rub his hands and with a beaming face say, "Now, that's something like it; and I want you to sing that way every time." It is pitiful, but we have only too many examples of such training.

Children inherit few better things than a good voice. This usually means a fine physique in either man or woman, and in order to be the possessor of health in later years one must have the right start in youth. Then, too, this is the time to lay a good foundation in education, and establish habits of study. One who is educated can make a far greater success as a singer or a reader than an ignorant person.

A gentleman once came to me in great distress. He had as a ward a little girl nine years old. Her whole mind seemed to be given to teachers and acting. She took no interest in her lessons at school, and was constantly begging her guardian to allow her to go at once upon the stage. Whenever a troupe came to town and wanted a child to take part in a play she was always ready, and very many nights was up until midnight. Were she his own child, he said, he would not allow it; but as she was not, and had plenty of money to educate herself, and begged him so hard to be allowed to take lessons in elocution and acting, he had come to me to ask me to take her.

When he had finished, I told him that I could not do it, and the thing for her to do was to go to school and learn all she could. This would make her a better actress in the future. When sixteen, if she still wished so much to go on the stage, she could then be properly trained for it; but now, while she was so young, she should have plenty of sleep and outdoor exercise in order to make a strong body for herself. "Tell her, this is my advice, and if she will only consent to do this, and be a happy little girl, and not pout and be cross, and learn her lesson in school well in order to have a mind to make her a first class actress, I shall expect to hear something nice of her one day; but if she continues these irregular hours and habits, when she is grown she will have poor health and a poor voice will inevitably follow." The man looked greatly surprised at first, but on parting shook my hand and said, "I am sure, if you say this is best for her, I can persuade her."

The voice is a wonderful instrument, so very delicate ~~and~~ yet so strong. It is only now and then we run across an exceptionally good one in singing, reading, or even in conversation; yet hundreds are injured by improper training in youth. Nature's demands are not great, but she ~~does~~ demand some common sense. Why cannot more mothers use this, and watch their children in order to see that they do not use their voices violently or coarsely, or in a ~~nasal~~ quality—which is often merely a bad habit—or pitch the ~~voice~~ too high in conversation. The last properly belongs to nervous children, and the more nervous they are the higher they are likely to pitch their voices. This is not by any means confined to children.

Just a word in regard to recitals. A man who is in the habit of giving recitals once told me he never thought of taking care of his voice in any way; he was always well and strong. He would teach all day and give a recital in the evening. This is an exceptional case, but such abuse will tell in time. When one is to give a recital of an hour or more, he should do no teaching that day; certainly none in the afternoon. Rest! rest! have the body rested and eager for exercise rather than wearied and longing for rest! Giving recitals when one is tired is a sure way to so crack the voice and weaken the body that in a few years the person may lose his hold upon the public. Nature is long suffering, but she will not stand everything. Our profession is one which at best draws strongly upon the nervous system, and everything possible should be done to relieve the nerves from overstrain and thus protect this wonderful gift.

I want to speak of some points not mentioned in my paper, in connection with introducing elocution into the public schools. I think one object of this convention, and of all state conventions, should be to have the School Superintendents attend. You will have to work through them in order to get elocution into the public schools.

As I said before, I do not think anyone ought to teach English Literature in a high school or college, who has not a good voice, and who does not know how to read well.

As to introducing elocution into the public schools, I do not favor having a special teacher of elocution in the lower grades. I do not think children should be taught elocution. What we need is a special teacher of elocution in the high schools; make it compulsory in the junior and senior years, for there is where the teachers of our lower grades are educated, and if they are properly taught elocution and have good voices, they will know how to teach the children reading. That is what we want in the lower grades. Below the high school I would not advocate at all having special teachers of elocution, because we cannot counteract the work of the day teacher. Really, in many of our best schools, reading in the lower grades is very well taught. The trouble lies mainly in the high schools and in the grammar schools.

In connection with my talk the other morning in the section room, upon the subject of vocal culture, I wish to say that I do not think one need be in doubt as to whether vocal culture is taught right or not. If the voice grows better, the method of vocal culture cannot be bad; but if the voice constantly grows worse, you may know there is something wrong in the manner of teaching. Professor Chainberlain's suggestion was very wise. If a person is a musician, he can pursue musical methods; but if he is not a musician, I think he would have no trouble if he uses Dr. Rush's Vocal Culture, giving the speech notes up and down the scale, as I illustrated.

In Grand Rapids, at our state convention, we found the superintendent of public schools was very much interested in our work. He told us the requirement for entering different grades in Grand Rapids, in both the high school and lower grades, was based upon reading, and he has since put a special teacher of elocution in the high school there. That was the result of the convention held in Grand Rapids. I think if every convention in every state would have school superintendents present, perhaps we would have more success in introducing elocution into the schools.

As to practicing before 9:00 o'clock, diet, etc., I think as far as I am concerned, and as far as a great many pupils I have had are concerned, it is very much better not to use the

voice before nine o'clock in the morning; yet I have heard of busy persons who could do well with vocal culture before that hour. We must know ourselves and our limitations. There was a little book written by a professor of music in the New England Conservatory, "Advice to Singers by a Singer," which is just as good for readers as for singers. He says not to practice singing before ten o'clock in the morning; that the voice does not wake up before ten. I think it is an error to use the voice in speech as well as in singing before nine o'clock.

DISCUSSION.

T. J. McAVOY.

I wish to emphasize particularly that part of Mrs. Trueblood's paper referring to the training of children's voices. There cannot be too much care used here. There are so many children's voices that have been utterly ruined. Children's voices do not need to be trained; they need to be preserved. They are already trained when they come from the hand of God.

You will have to work with public school teachers to correct this, and contend with various difficulties, one of which is this: Singing, in nine schools out of ten, comes immediately after some recess. If Brother Junkerman is here, perhaps he will take me to task for this; but I am speaking of schools that I am acquainted with; I do not know what happens in the Cincinnati schools, but in all the schools of which I have knowledge singing generally comes immediately after the children return from the play-ground; then respiration is increased, and of course it takes an increased amount of blood to the vocal bands, which produces a swollen condition of them, and they should not be exercised until normal respiration is restored. You may be able to remedy some of these things. If you come in contact with teachers, you will be able to do much, but if you stay away from them and just take a handful of pupils, fifty or sixty that you have in your town, then you will not be able to do much.

In regard to diet, to which Mrs. Trueblood refers, I wish to emphasize the fact, that if your digestion is not in good order, that if you are not a eueptic, but a dyspeptic, you may have, and will doubtless have a great deal of trouble with your voice. I say nothing of bodily proportions. You may have a good voice in a poor body, or vice versa; but whatever vocal exercise you may give to your pupils, and whatever the physical culture or vocal culture is, it must be a mental process, or it is worth nothing. A vocal exercise that is not a mental process will be attended with bad results. Any physical process on which respiration or vocalization depends, must be a mental process.

I will have to omit referring to many of the good things in the paper, and will speak of some things which she has not named. One of the things I want to speak particularly about, in caring for the voices of public readers or speakers, especially the public readers, is this: The impersonation of various characters, male and female. I have in mind a man who is one of the foremost of our famous readers, who is suffering from follicular pharyngitis, simply because he had gone to excess in this matter. That criticism does not apply to the lady who read the final number on the program last night; every character was perfectly portrayed, with no excessive gymnastics of the voice whatever. You should make the character stand out; that is all well enough; but to go to an excess is wrong. (The speaker here illustrated the female voice.) No female voice was ever like that. Then in impersonating male characters, no human being has a voice like this (illustrating) unless it is diseased. The guttural, excess of guttural employed in giving a portrayal of a character in anger, is one of the most pernicious things, and most injurious to the voice. Guttural tones should be known to be avoided, as commonly used. I have in mind a person, a pupil who came to me sometime ago, and said he had been taking lessons of an elocutionist. I did not believe that. He had been training only on passages that required guttural tones, and such guttural, too, that is not used by any human being on the face of the earth. (Here the speaker illustrated.) No human being ever had such a voice. I have been in mad-houses and heard their howlings,

but I never heard anything like that. I think that person must have been to one of those machines, a phonograph, and listened to a supposed speech of John McCullough's in his ravings, which is nonsense. John McCullough never did such a thing. That is a good advertisement, however.

Another thing to which I want to call attention is, the wrong manner of taking the breath, which is most injurious of all, mouth breathing, I mean. Civilized man is the only animal that is a mouth-breather. I heard a physician who is a nose and throat specialist say, (what is known to every physician) that about fifty per cent. of the civilized human race breathe, whether sleeping or waking, through their mouths, that is, inhaling through the mouth. If you will observe when passing along the street, you will see a great many people, some with their mouths in this way, with alar muscles contracted (illustrating by contracting nostrils); some with the lower muscles dropped in this way (illustrating), when not talking; and you will see in a walk of three or four squares, sometimes ten or fifteen persons, of all sizes and ages, with their mouths open, inhaling through their mouths. Whether in Cincinnati or any other city, that is wrong, painful; why? Because, if you practice inhaling through the mouth, in filling the lungs, then you will have the nasal passages stopped; they will become overgrown; they will be just like a country road. The nasal passage will be closed, not with giant rag-weed, as in the case of a disused country road, but the turbinated bones will become enlarged, and then mouth breathing is a necessity; you cannot breathe in any other way except you remedy the conditions. If pupils come to you talking with a nasal twang, that is showing that the nasal passages are obstructed, resonance absent, throaty sounds, etc., then the first thing to do is to send them to a skillful surgeon. Do not say to them that one person dies out of every hundred who resort to surgery; because if that were true—and it is not true—we should yet resort to surgery. They must have these enlarged turbinated bones reduced or removed. This breathing through the mouth produces sometimes an atrophic and again hypertrophic condition; this is a form of catarrh. I am not going

to tell pupils when they come to me, afflicted in this way, to use this remedy or that; I say to them, "You go to a physician." I will stick to my trade, and let the surgeon stick to his. I think sometimes we do very badly indeed by pupils when we undertake the pathology of it. Now, you will be able to accomplish this with satisfaction only by coming in contact with the public school teacher. You may have occasion to come before Teachers' Institutes, and you can do no better service than in teaching them to have their children always inhale through the nose; that the nose is the air passage, and that the mouth is only a food passage.

I believe that a majority of the persons who speak from this platform speak with too little breath. That is very bad. I have listened to some that had too much breath; the tone was incoherent. That was bad, too, both for the voice of the speaker, and bad for the ears of the listener. You cannot tell me, I cannot tell you, no one can tell any other person just how much breath we should have to treat the voice with the greatest care. It is unnecessary for you to have your pupils practice breathing exercises until they understand this, and have had the right preparation,—physical training I mean,—without which nine out of every ten will have bad control of their breath, and that means very bad results for their vocal organs.

Again, I notice so many persons speaking from this platform with poor cadence, or false cadence, if there is such a thing. It was like this:—(illustrating by counting 1, 2, 3, 4, dropping the voice upon the highest number)—the last words not distinctly heard. This is injurious to the vocal organs. There are a great many persons engaged in teaching vocal culture, who are excellent teachers, too, who often fall into such lax, loose habits in vocal utterance; this they should remedy. No one can afford to be careless in this regard.

Finally, attend to your eating; attend to your sleeping; attend to your breathing; inhale through the nose. If there is any obstruction there, have it removed by a skillful physician. Never go to excess in any way, and you will have no trouble with your voice, nor will those under your care. You will then be happy—which is the chief end to strive for.

MR. JUNKERMANN: I want to say a few things in regard to the voice as it is used, and as it is taught, and as it is allowed to improve, and as it is allowed to be ruined. I have had charge of the music in the schools of this city for a great many years. I came here when singing was introduced into the public schools. I went around to the different schools. I found all the children were very much encouraged to howl and call it singing. There are some people who are of the opinion that if children use their voices severely they will have stronger voices, and will be able to be preachers one of these days. Sometimes people pick up a child, and if it howls they say: "That's right; let it strengthen its lungs. That child certainly will be a preacher, and a good one, some of these days." The trouble is with the parents; they ought to be blamed for having their children use their voices in such a manner. I say now, after all the experience I have had, that children ought not to be allowed to sing or speak without the supervision of a teacher, whether he is an elocutionist or a vocal teacher, providing he understands elocution and teaching music. Then it will be all right for the child to sing. The trouble is at all times in the abuse of the voice, not in its gentle use. By gentle use the vocal chords will be strengthened.

MISS BABCOCK: I think very many good things have been said in this paper, but I cannot believe that we will agree that specialists should be kept out of the public schools, particularly in the first grades. I do not believe we all agree with the speakers, that more harm is done from over-development of the voice than from under-development, because in my experience, at least, there is only one child out of every hundred that overdoes in training itself in vocal culture; and yet you will find poor voices perhaps not in that one child, but you will find them in nearly all of the hundred children; and it seems to me that the object of this convention, one of the great aims of all elocutionists should be, to put proper directors in the public schools, and particularly in the lower grades. I don't believe that we need vocal culture there, perhaps; I agree with the lady in that; but I do believe that we need

proper direction of vocal culture and care of the voice, which is not given in the public schools. And that, to my mind, is the reason of the poor voices that we find, and not over-development of voice. I do not believe that you need any vocal culture in the High School at all; that when the child has been kept in certain lines, and the voice has been allowed to develop with the body and mind, just as naturally and under the same principles as body and mind develop and grow, then it seems to me that we can do away entirely with the vocal culture, because the principles of voice-building have been followed out. Just the same as the principles of body and mind-building, just the same as memory building has been going on during the whole of school life.

MRS. JONES: I think the last speaker has struck the keynote of the situation. I think it is in the primary grades of the public schools that we need this care of the voice; whether it shall be through the appointment of a supervisor of the work, as we have supervisors of penmanship, drawing and music—with all honor to them—I wish there were more of them—I cannot help feeling from my heart of hearts that one of the great needs of our public school system is this, the proper supervision of this great art of ours. We want our teachers directed, so there shall be no uncertainty in their work in the lower grades, no uncertainty as to the sounds that these little ones are to give in their reading; that there shall be no uncertainty as to enunciation and pronunciation; no uncertainty in regard to the slides of the voice; that we shall do away with that sort of instruction which taught us to raise the voice at a comma, and let it fall after any other kind of punctuation mark. If this is to be done, it must be done by some directing spirit who understands it all, and who will see that these bad habits are not formed. If you have ever struggled, as I have had to do, for a whole year or more, trying to correct bad habits formed through six or seven, or nine years previously; if you have tried in vain for a whole year to have your class say, "morning" and not "mawnin'," and other mistakes of that kind, you will think as I do as to the importance of this saving of time, this saving of the slaughter of the inno-

cents, thus doing away with the necessity for so much labor when they come to the high schools. Take care of the little ones; begin at the very beginning; be sure that every teacher has such a voice as will make her a proper example to the children in every way. There is an old saying, which I have read somewhere—I think it was an Englishman who was the author of it—and although it may be an exaggerated expression, there is a great deal in it. He says that a child who is made habitually to listen to the imperfect tones of a teacher, is in a school of vice. That is rather a strong expression, but covers the ground. I don't know whether I shall live to see the time—I wish I may—when at least we shall have a supervisor of this great art of vocal expression in connection with our system of public schools.

MRS. REED: If I understand Mrs. Trueblood's paper, I think that she does believe in training the young children, but not for public speaking. I am not only a teacher, but am a mother, and since the first word came from my son, I have watched his training, but it would grieve me very much to hear that little voice from a public platform. Now, when a child is brought to a teacher to be taught, ask that the nurse or mother be brought with it, and that that lesson be taught not only to the child, but to the mother. Then they will need to come but once a week, for the mother will have an opportunity to hold the child there until you get another chance.

MISS ELDER: In this matter of the care of the voice, the question is discussed largely as to whether the work should be in the lower grades, or in the high school. I think the work may be done in the lower grades. Nearly all of the high schools are so arranged that the pupils have two, and probably at the utmost three recitation periods a day. A class of thirty-five pupils must recite in three-quarters of an hour. How often do those pupils have an opportunity individually to use their voices? Possibly for not more than five minutes out of the whole school day. Certainly there is a teacher needed in the high school, wherever else it is needed.

MRS. KENDALL: Speaking of the care of the voice. We are all anxious to be careful about it as far as we can, but none of

us are entirely responsible for what we do in sleeping. We all know that the voice needs rest, that the lungs need rest, but they must be doing their work perfectly well while we are sleeping. How many good speakers retire to rest, and prop up their heads, thus closing the throat and lungs!

MISS ALDRICH: I would like to emphasize what two or three of the teachers have just said, and all the members have said, concerning the care of the voice of school-children. When I spoke yesterday of bringing this before the National Teachers' Association, I did not mean to imply that a specialist should be put into every school. My object was to try to gain a point towards having every teacher a specialist in voice work. I do not mean by that, the training of these little children for recitations; but I do mean the training of a child as to how to use the voice so as to be able to give very well the sounds that we use in the English language; to be able to articulate and enunciate, as one of the previous speakers has said, in such a way that as the pupil grows older, this training will become a fixed habit. Unfortunately, the great majority of the pupils of the schools have little or no home training. They run the streets when they are not in school; many of them have mothers and fathers who are perfectly indifferent to the future of the child; in fact, they would have no school education whatever if it were not obligatory; because the State law requires it, parents allow their children to attend school. They care no more than that. And it is that class which we wish to reach, and never shall reach until we insist upon having the teachers of every day subjects qualified in elocution as well, because in the lower grades one teacher takes all branches, there is not any special teacher of anything; one teacher teaches reading, writing, geography—everything that enters the curriculum of the lower grades; and those teachers should at least have pure voices, and possess the power to teach these little ones how to use the voice. If you could only hear the voices of the great body of teachers in the public schools, you would realize the great importance of this.

MISS ORR: One other point occurs to me as emphasizing the fact that the training of the lower grades should be left

with the teachers in those grades rather than that the responsibility should be placed upon a special supervisor. During the last year the test was made by a Hartford professor as to the relative value of English as taught in college, in special classes or departments, and that which was given incidentally in other departments. It was proven that students had profited more by that English taught incidentally in the departments than by the special instruction. They had gotten more practical benefit. So I think we will find in the care of the human voice, if the teachers of the lower grades have the responsibility of that care, incidentally in teaching arithmetic, geography, and other subjects, we will find it much better done; for under supervision, as in the case of a vocal music teacher, the teacher places the responsibility upon the supervisor, and often does more harm in the intervals between the specialist's visits than the latter can overcome in the one hour devoted to special instruction. I think you might find it so.

MISS HORTON: In the lady's paper (referring to Mrs. Trueblood) mention was made, that it would make no difference, perhaps, or it would be just as well to have a teacher in the lower grades who had given no special attention to the subject. In receiving pupils from the higher grades of the different intermediate schools into the high schools of Cincinnati, we as teachers go around and examine those grades in reading before they enter the high school, and we find a great difference between the reading of one school, for instance, and that of another, and in tracing that usually to its foundation, or in trying to reason about it, we find the teacher in the school where better reading is displayed, has given special attention to the matter of reading. Perhaps the teacher may have had two grades, and thus having had control of the pupils longer, she has been able to guide and direct them better; but the attention that she has given to the reading, preparing herself for it, shows very plainly in her pupils.

MRS. PRUNK: I think the care of the adult voice depends largely upon the care and condition of the voice in youth. We can make or mar, as the saying is, to a great extent. We must have a foundation. I do not believe, however, in this

early training of children, in bringing them out before the public to make a display in a few selections which they have been taught. I do not believe in that. I think it is better to keep the children more retired. Wait until they get a little older; and as the paper advised, they should have plenty of sleep—and I think there is too much bringing of children out too early in life.

The adult voice depends upon equal attention to many things; economy in everything, I think, should be practiced. We should take care of our forces, by—as someone has said—eating correctly, paying attention to our sleeping, and to the general laws governing the whole physical body. I think we should take care of that grand instrument, the voice.

MR. OTT: It seems to me that the children have as good a right to talk as older people. They like to express themselves, and they do more or less talking. Why should they not speak? That they should take part in evening entertainments of older people is wrong, goes without saying. They were not intended to have a place in vaudeville entertainments, nor to speak the pieces of older people; but there are many things that belong to childhood, and why children should not entertain children, and be happy, and be taught to do this properly and beautifully, and all that, is beyond my comprehension.

I believe that the paper should be commended heartily and enthusiastically by this entire convention in its earnest protest against the posing of children, and the spoiling by silly mothers, and all that; but that does not prove, or even say that they should not speak. But I doubt whether they should speak the things that we allow them to speak. It is not best for a twelve year old boy to attempt the "Gladiator," or for little maids to represent wives—nothing of that sort; but there are many pretty things they can do, and do well, and for their improvement. Let us say this: Let us do the right thing for the children, the right thing for the older people; and by the way, it is not any wiser for little children to do Webster than for the man of sixty to do a child's piece.

VICE-PRESIDENT SOPER: My experience is that it is more difficult to overcome home training than anything else. If I

could reach the fathers and mothers—especially the mothers—and teach them, I think it would facilitate this work very much. We are all creatures of imitation, as is illustrated in family tones. I have had several pupils from the same family, and could always tell they were from the same family because of their imbibing the family peculiarity of tone. If we could reach the mothers and teach them in the kindergartens, I think we should have half our labor saved in the training of children's voices, and older ones, because if voices are started correctly, they will take care of themselves. As the whistling boy said, "It whistles itself." If you can get the voice, as it were, to "whistle itself," it will afterwards develop spontaneously, and without further care. I think that is a point to be considered. Children are earnest and active, and many parents spoil their children's voices between the ages of ten and fifteen, utterly ruin them, for want of care and direction.

MISS STEWART: I believe I appreciate all the good and useful things which Mrs. Trueblood has said in her paper, about the care of the voice, which I believe is the divinest gift which our Creator ever bestowed upon us. There is one point which seems very vital to me, and which I believe has not been touched upon, and that is the care of the body by proper clothing. I witnessed a sight the other night on the car that made me very sad. A father had a little bit of a baby in his arms; I noticed that he had a woolen coat over his shoulders, and of course a vest; but the little one's arms were bare, and the head was slightly covered with a lace cap; and of course in a few days' time, possibly that little one will be taken to the other world—we don't know—and they will blame that on Providence. Now, if we are teachers, I think we certainly ought to emphasize the matter of proper clothing, to take care of the body. You will say, that is only common sense; everybody knows how much clothing they need, and how much they do not need; but I think often when our attention is called to defects, that we correct them. I don't believe that we think seriously enough of these important questions. It has been my privilege—do not let me overrun my time, please—to "coach" or drill, or whatever you please to call it, some

of our high school pupils for their orations and essays. Unfortunately in the Newport high school, they have no course in elocution. So, as the time draws near, the pupils try to get some instruction, and their voices are almost gone; you can hardly hear them twenty feet away. If they had had some training in the lower grades, they would not have to say, "Oh! what shall I do! I have to face this audience but once in my life—I only expect to graduate once—and I have no voice. What shall I do? Can you help me with a few lessons?" Well, I believe I did help some. I did all I could for them, and I am sure that question of the teaching of elocution in the lower grades is a very vital one. I for one would be very glad to see it introduced from the first.

MRS. TRUEBLOOD: I see a great many of you have misunderstood me on account of my rapid speaking. I think I must have misunderstood Miss Aldrich yesterday, as to-day I fully agree with her. I understood her to say yesterday she wished specialists in the lower grades, who, like our music teachers, would go from one building to another giving half hour lessons. My idea is just this, to have the teachers in the lower grades taught elocution as much to improve their own voices as to make them able to teach children to read correctly. By this I mean for all teachers of the lower grades to be specialists in the art of reading. If you put specialists in reading in the lower grades similar to the special teachers of music, I do not see what you will do with the regular teachers, because the most they do is to teach reading.

Mr. Ott spoke of children's reciting speeches. I said they should speak in school, but not on the public platform in strange halls. If my child has a good voice, I would object to his reciting in church on Christmas, Easter, etc. If my daughter has a good singing voice, I do not want her singing solos in those church entertainments. If a child does not have a particularly good voice, then I do not object so strongly to its being used; but if the public discovers a good voice in a child, it proceeds to ruin it as quickly as possible. Keep the children who have good voices out of public entertainments if you care anything for the future of their voices.

As to this "howling" business, if a teacher understands her business in the day school, she will prevent it; she will teach the children not to howl on the play-ground. Care should be exercised, and it is the day teacher who must do that and not the specialist.

We have a fine specialist as a music teacher in Ann Arbor. I have perfect confidence in her training of children's voices in singing. I believe in children's singing in schools when they are not allowed to strain their voices. What I object to is special work for children in either elocution or singing. Now this teacher is all right; but what is she going to do when she cannot manage the other teachers?

During Flag-day exercises, recently, there was a little girl singing in a quartet; she was but twelve years old and yet had a beautiful contralto voice. She had no business to be singing at that age. Instead of saving her exceptionally good voice, she is brought forward on every occasion and made to sing. And this was out of doors, ten times worse than in the house! She was fairly screaming. After the exercises were over, the teacher came up and spoke to me. I remarked that I did not think it was right for that child to be singing there, and so very loud. The teacher replied, "She had to sing louder, because it was in the open air." I said, "Why, that's worse and worse, but do not ever ask my child to sing as loud as she can." She said, "If you don't like the way music is taught here, why don't you have your child excused from music, and get a private tutor for her?" I replied, "I do not want her to have a private tutor. I have confidence in our music teacher, and all I ask of you is, never to ask my child to sing as loud as she can, or sing solos." "I never hurt a child's voice in my life," she replied. I said, "You do not know about that. It makes me sick to see that child's voice so injured; by the time she is sixteen, it will be thoroughly cracked. It should be protected instead of ruined."

If I took elocution out of any grade, I should take it out of the seventh and eighth grades, and the first two years of the high school. Boys' voices are changing then, and nothing should be done with them. It is a critical time, too, with

girls' voices. It will not harm them to let them entirely alone during this age. But the last two years of the high school I think are especially important in elocution. In the lower grades it is reading; in the last two years it is elocution, and there is where the teachers of the lower grades must receive their training, which will not only make agreeable voices for them, but give them intelligence in saving children's voices.

THE VOICE IN SPEECH.

GEORGE B. HYNSON.

Mr. President, Ladies and Gentlemen:

It is difficult to attempt the discussion of a topic so broad in its scope and so vital to our profession in the time allotted to this paper. The theme embraces so much, that many points I might wish to consider must be eliminated; and I shall content myself with observations quite general in their nature.

That we need to pay more attention to the vocal side of our work, seems to me apparent. The teacher of speaking must be a teacher of voice production. We may deliver learned treatises on Shakespeare and psychology, but as long as we represent to the world that we are teachers of vocal expression, that, at least we will be expected to know. The average teacher of elocution knows very little about voice. It is today the weakest taught branch in our profession.

Only the animal cries of man are intuitive, the rest are learned. Many of us have a tone-vocabulary that is neither extensive nor exact. Proper voice culture should remedy this defect. Thought and feeling can call forth only the expressive powers we possess; they cannot instantly create new ones. If we wish to understand the voice and to master its use, we must study it. Everything has its preparatory work, but to become proficient in any branch, our education must extend specifically to that thing.

Man is a being with many agencies of expression; and in developing them he gives wider scope to his intellectual pow-

ers. A language of limited vocabulary denotes a people who lack breadth and refinement and as a rule the individual may be similarly judged. In brief, men are judged by their powers of expression, since it is only by these that they are known at all. What men think and feel they strive to express; and excursions into new fields of investigation and the development of novel ideas, demand new dress in which to be clothed. These new forms are left us in literature and art, and succeeding generations become richer by inheritance. Yet in a sense we inherit nothing but a suggestion, since language and art must be studied and comprehended before we may come into possession. They receive significance bit by bit as the original ideas which inspired them are retraced. The mind is not a beggar living on alms; it is a worker constantly producing and reproducing. And therefore anything of value must be studied, comprehended and vitalized by each individual.

Perhaps the most primitive form of expression, either in animals or men, consists in vocalization. Higher orders of intelligence create and develop new forms, most of which are arbitrary and fixed, but their origin is still shown by the retention of those mere animal cries that constituted the language of their progenitors. These sounds we make intuitively, but they are really uttered in their crude forms, but must be refined and modified for speech. Language is as much a matter of convention as is dress, and in one as in the other. Certain features are suggested from the nature of the case, and the rest are due to taste and agreement.

Each musical instrument has its peculiar quality. It may produce almost infinite variety, but any one note is sufficient to inform us just what instrument it is. The larynx, too, has its own quality, and nothing can successfully imitate it. It may in a measure be reproduced, but that is all. The first sounds made by the calf, lamb and the human infant differ but little in quality. In them the sound of short "a" is prominent. This is often preceded by some other sound, usually a consonant, which is due to the preliminary formation of the mouth, inhalation, etc. Yet this infantile cry is the basis of all our speech. It contains the primary sound of

the larynx, which is the mother of all the other vowels. In making the sound of short "a" if you close the mouth slightly long "a" will result, and by opening it we shall produce Italian "a," and finally broad "a." Thus we see that the larynx simply produces its own peculiar sound, and by changes of the mouth position we mould the stream into vowels. By producing other sounds, without vocalization and combining these with the vowels we have words.

The sounds made by the infant are mere animal cries. They are not the result of thought and premeditation. They are involuntary and exist in animals other than man, and it is an interesting study to mark their points of agreement. They, too, would have speech if they had sufficient intelligence, for like the idiot, the vocal apparatus is complete, but lacks that training and development which the mind alone can give. These first cries, are the language of sense-impressions. Older people have sense-impressions too, and when they are so acute as to shut out all else, we employ these same sounds. But when physical feeling is modified by a higher intelligence we may utter words to express it, but these words properly uttered, still retain the tones employed in the more primitive language. Then, too, we have thoughts and emotions that are merely aesthetic, and are not the immediate result of sense-impressions. In these, while our tones are still further modified, yet in kind they are like the first. In short, these primitive cries, modified, varied and refined make up all human speech.

Let us illustrate: First, sense-impression—an idiot in physical distress will groan ("Oh"). Second, an intelligent man in physical distress may say "Oh, I am very ill!", using formal words, but his tones will resemble in kind the idiots. Third, Hamlet has a mere mental feeling of disgust, and self-contempt and exclaiimes, "Oh, what a rogue and peasant slave am I!". His voice, too, resembles the more primitive manner of expressing pain. The tones are alike in the three examples.

A knowledge of tone then is innate, yet speech requires infinite variety of modification; and this is learned as anything else is, either consciously or unconsciously. While most words are wholly artificial and require study and capacity as much as

the rules of arithmetic or grammar. Though some think that a vocabulary and all forms of oral expression come by nature, as Dogberry said of reading and writing. You may find what is natural and what is artificial by observing men in extreme conditions. We scream, groan, sigh, and laugh. These we utter without premeditation, and they are more eloquent in their places than words. And these sounds, too, are the most difficult in the language to successfully imitate. When words and tones conflict, you believe the latter. You may be called a thief in such a tone that you will esteem it a compliment. Were it not so, human conflict would be constant and deadly.

There are passages which it is difficult to utter with effect. The reason may be that the words are not sufficiently exclamatory to convey the impression intended. It is hard to say expressively: "I am terribly frightened," a scream is more eloquent. This is probably the reason that in dramatic writings we find many exclamations and even oaths. How tame Shakespeare's lines, "O God! O God! how weary, stale, flat and unprofitable seem to me all the uses of this world," without the exclamatory parts. Suppose I say to the man who tells me a story: "That is the best joke I ever heard. It has amused me exceedingly." Does he not expect a more natural and eloquent method of approval? Two friends are ill; you visit them; one explains fully all his worst symptoms, the other looks in your eyes and moans. Whose funeral will you attend first?

Let us now consider another class of words, which may be termed "descriptive." Every language has them and many of the same words, in modified forms, may be found in all. There is no reason why I should say Come, walk, talk or speak when I wish to name a particular act, except that men have so agreed. But there is a reason why I should say The insects hum, the file rasps, the cannon booms, the iron sizzles, the water gurgles, the bells tinkle, the breezes murmur, and the owl hoots. The mere utterance of one of these words is an imitation of some attribute of the object named. There are thousands of such words in any language, and they give a delightful coloring to speech. I know that some say they are

opposed to a reader attempting to imitate the sounds of animals or inanimate nature. Yet our language had its origin in this, and much of its coloring still rests upon it. It is rather a question between absolute imitation and suggestion.

Somewhere in the chain of that development whose last link is man, the voice was evolved and from thence its history has been one simply of development. The struggle for expression creates powers and media through which expression becomes possible. And it may be that at some point in our progress the vocal bands came into existence.

Mimicry is a great feature in our make-up and especially is it prominent in children and primitive peoples. Now the sounds of nature make a definite impression upon us; for instance, the moaning winds make us sad, the chattering brook, joyous; and the pealing thunder fills us with awe. Might not primitive man in feeling these emotions have consciously, or, more likely, half consciously uttered sounds somewhat like them, to find that their meanings were recognized by his fellows?

Children and the lower animals use the ruder forms of tone before either reason or experience have come to dictate what they shall be. A child laughs because it feels happy and cries when it is in pain. It has not learned this, for it cannot be taught to reverse the process. And while at an early age we use these animal cries with accuracy, we are equally cognizant of their meaning when used by others. A dog's bark will frighten the infant, while the mother's soft lullaby soothes it to rest.

Whatever, then, the origin, it is certain that there is a language of sounds and that in its ruder aspects it is generally recognized. Upon this basis we have instrumental and vocal music and the voice in speech. There are certain distinctive sounds employed universally by man and, of course, are universally recognized. A few may be enumerated: the groan, sigh, laugh, sneer, scream, exclamations as oh! ah! etc. There are common noises, around which superstitions have gathered. The moaning of the wind is the cry of unhappy spirits. The hoot of the owl or the howling of a dog betokens death.

Superstition in these cases is the result of a peculiar sound which if uttered by any other thing would probably give rise to the same feeling. A hollow voice on a long downward slide running into tremolo will convey the same general impression as the hoot of the owl. A groan resembles it. Let a man hear a lion roar or the booming of the surf, or the deep notes of the great organ and he will receive an impression of awe and an idea of mysterious power will take possession of him. Now, let him speak and unconsciously (as far as his voice is capable) he will utter the same general qualities of sound.

That a knowledge of these tones is innate needs little argument. No one needs to be taught to scream or to moan, an idiot knows how, but to employ tones in language or in music with refinement and precision is a different matter and needs much patient attention.

If you are disposed to say, as one teacher I know is, that one tone is as good as another if the heart is all right, notice that sometimes when you greet a friend you say "good morning!" and when he takes his leave, you use the same salutation, but also notice that first it is (illustrating) "good-morning," and secondly, "good morning." Or suppose I am in the suburbs, and am looking for a train to this city, I board one and say to the conductor with a rising inflection, "Cincinnati?" and he responds with the downward inflection, "Cincinnati?". What economy in inflection, and how absolute its meaning.

We have studied vocal mechanism and voice production; do we not also need to study vocal meanings? The human voice plays a double part; it speaks and it sings. Without attempting to discuss the requisites of song, I may say that the fundamental requirements are the same for both. Whether I sing "do" or say "no" the vowel may be uttered with equal purity. The only difference is in the inflection. Nature has made a machine for producing voice. It must be kept in order; it must produce a given voice with the least possible friction or effort. When I listen to machinery I can tell whether it is properly adjusted and whether it is working smoothly; the same is true of voice. Improper adjustment produces dis-

cord, and harshness; and as we tell how a sound is produced, by listening to it, one of the best ways to train the voice is to constantly imitate a variety of correct sounds, and to form vocal ideals. Music is largely the language of the emotions, while speech may express anything within the realm of human consciousness. Therefore music has one movement, the straight line, while speech adds to this the two inflections. A musical note does not change pitch while it is being given, while an inflected note does. There are only these three movements or their combinations known to the voice; and, to a degree, they correspond with man's mental trinity. The intellect questions and uses many rising inflections. The will asserts and uses falling inflections, while the emotions express themselves in sounds tending toward musical notes.

Tones have meanings which are exact and absolute. They are like words, of which Cardinal Newman said: "They have a meaning whether we mean that meaning or not." Whether they will ever be reduced to anything like a science, may be doubted, because they are so intangible. They are uttered and are gone forever. But more should be known about them, and surely it is our province to make the research.

It is not sufficient for us to tell our pupils that certain qualities of voice are to be used in certain passages. It will not do simply to quote a Murdoch or a Rush, or even a Delsarte. These things need to be verified by a wide human experience,—by observation of all kinds of sound. Both animate and inanimate nature are speaking to men. What do they say? How do they say it? Can they teach us any lessons? May we not find that all creation speaks at bottom the same language, and is it to this we should go to learn the scales?

Before I conclude I wish to say a word as to the vocal training, and the methods employed by teachers. The so-called "system" is the bane of the elocutionist to-day. Everything must bend to it. It is made a god, at whose shrine pupils worship. The teacher who is not broader than the average "system," it seems to me, is in a hopeless state. He needs to know a few things and know them to the bottom. He must know that he knows them, and why he knows them. This is

but a part. He must have a thousand methods of getting at things. If you are aiming at a certain result, you can think of a dozen ways of securing your end. One pupil gets an idea from one exercise and another from a different one. The idea is the thing. We should be rich in expedients. When the pupil knows exactly what is desired the battle is half won. We may teach proper voice through mental impression, or teach mental impression through voice. We must adapt our work to the pupil's needs. It is our business to find what they are.

Elocutionists are hungry for exercises. They have long lists to be given to all classes, and when the last is mastered a diploma attests that fact. Others spend hours in explaining pet theories, about which the average pupil cares nothing. All he needs is sufficient instruction to enable him to practice intelligently. A teacher whom I once knew was a great collector of elocutionary literature. She had notes from lectures delivered by many eminent elocutionists? Many of these apart from their context were absurd, meaningless or false. She offered me long lists of exercises. Some were good, others unintelligible. I asked what was their purpose. The answer was, "Why, they are fine for voice." They were useless to me, unless I knew specifically what purpose they were intended to serve.

Another great absurdity is long practice on one or two sounds in order to produce general vocal excellence. For example repeating broad "a" in order to get the mouth and throat open. How does it affect the production of other sounds? Not in the slightest degree. A better plan is to deal directly with each sound.

We should know what qualities the human voice should possess, then we should see in what particulars the individual voice fails to correspond with this standard. Then we are prepared to do intelligent work. Ask yourself many questions: What in this voice is the result of temperament? What is the result of education and environment? What is physical, and what mental? What is habit, and what individuality? Not is he good pay, and can I keep him for another quarter, and will my exercises hold out?

The average pupil needs to be taught to use his own natural voice properly and with sufficient variety. This when enlarged is the best voice for public address. But when the speaker goes to the teacher of elocution, he begins with the normal, to be followed by doses of orotund, aspirate, gutteral, tremolo, pectoral and falsetto. Then to make him versatile, his teacher alternates with the pure tone and the gutteral, with the falsetto and the pectoral. What will be his natural voice when he is through? As well teach both good and evil, as to teach both pure and impure voice.

A wide-awake teacher can keep a pupil engaged for two years on breathing. First there is the theory. This may violate every principle of physiology, but make it mystical, impressive and technical and it is enduring. Follow this with lists of exercises of indefinite length, and when the pupil goes to some other teacher, he may spend another year or two in learning a new system, and the fallacies of your own. I know of a little woman who teaches elocution, whose lung capacity is remarkably small, who gave a pupil, a champion college runner, long lists of breathing exercises, saying it was necessary for his voice. Breathing exercises have their place, but they should be given for a definite purpose.

There are two kinds of vocal training, which it seems to me, we ought to condemn. The first is prevalent among the woman teachers and the second with some men. Much has been said of the low soft voice of European ladies, novels also make their heroines talk in the same manner. Now in attempting to produce this voice the pupils, (the girls I mean—the men know better) talk in a low, almost inaudible tone, which is half aspirate.

This is sheer nonsense. There is no beauty in any one degree of pitch; it lies in clearness, sweetness and modulation. A tone is usually called high which is sharp, nasal or metallic.

The other voice, taught by a few men, is a modified form of the pectoral. Their mutterings are like distant thunder. It is a voice never heard on earth nor in the waters under the earth, save in some cheap actors and elocutionists. Mr. Murdoch used to tell a story which you may have heard, but which

relates to this: He said a clergyman came into his studio one morning and said in the pectoral tone (illustrating) "Is this Mr. Murdoch?" He told him "Yes." "Do you teach the pectoral tone?" "Yes," he answered, "if you want it." "Well," answered the clergyman, "I paid five hundred dollars to acquire this tone, and I'll give you one thousand dollars to teach me how to get rid of it." I think it would have been a good bargain for him too.

Ladies and gentlemen I have said these things because I know they are true, and because the welfare of our profession depends upon all doing intelligent work. Many of these faults we are out-growing, but some, unfortunately we still retain. Meanwhile I trust you will ponder over these errors and determine in your minds how well they apply to the other fellow.

DISCUSSION.

EDWARD AMHERST OTT.

We are under a cloud. We came to the convention for inspiration, for help, and for enthusiasm; we can scarcely know by which route to leave this Cincinnati of elocutionary study, to arrive at the home of oratory. We were told on Tuesday that we had no information; that the profession of elocutionists was lacking in culture, in education, that we were ignorant. Perhaps we had a right to expect this from visitors who do not understand our profession, who do not understand our work; but "Thou too, Brute!"

The paper tells us that we have no information on Voice, and that we know less about Voice than anything else. I was not prepared for this. I feel that the elocutionary profession does not deserve all that it has received here. I believe in our work. I believe in the noble enthusiasm that has carried it thus far, in the magnificent history that it has made in the world, in the grand work that is being done by the men who are upon the lecture platform to-day, and others who are teaching in our special schools and colleges. A great many

of them are college-bred; many of them have magnificent voices, and are posted upon voice culture. They not only have information, but they have fine voices.

I feel that this philosophic paper—for that is what it is—is a bird's-eye view of the philosophic history of the voice, and its evolution through some five or six—or sixty thousand years, but I believe that this convention is interested in the development of the individual voice in the immediate future. It does not matter if the race some few thousand years ago did begin with a few cries; we are above that now. The child of five is above it, by inheritance, education, culture, environment. It has a voice, is inflecting, speaking and recognizing the expressions of older people.

I feel that this paper stops too soon. What of the future? What this convention wants to know is, the secret of the culture of the Voice, the secret of those voices that are moving the world to-day, and the ones that have moved it in the past; the secret of the power of Demosthenes, that mighty ancient; what enabled him to use his voice so well for the good of Athens. The technique of the heart and the brain—this division, this cutting up of the man, this division into the intellectual, moral and spiritual natures, will not help us, if tomorrow when we are called upon to speak, we cannot unite them all into one magnificent whole, where brain directs voice, and both wait on inspiration. There is a unity of man that argues for the immediate future of our profession, and the better use of the speaking voice.

I believe that this very closely written paper will be more valuable to us in print than it is just now. It is analytic, strong, clear; but it stops just at the place where this convention is ready to begin. We have read the theories of voice culture. Some of us have read the masters. But what of the secret of that wonderful magnetism that holds an audience spell-bound? Can we get it? Who is to speak that word for us in this convention, to tell us how to acquire this? Oh, that we could all hold an audience with that beautiful, that magnificent charm of the dialect which we heard a few nights ago! We want that secret. It does not matter if we get it by

"system;" and I am sure the writer of the paper will pardon me if I stop on that word.

I believe we are doing too much work that has no direction. We are too individual, some, even in pronunciation. We have too little system; we become so individual that we do not follow the dictionary in pronouncing words; we have an individual grammar—everything. The forward course of the elocutionary profession must be in systematic work.

I feel hurried, there is so much to be said, so many things it seems to me should be gathered together. We should go from this convention with our hearts on fire, to study more and do more. The blame of the past is not all on the profession; it is not all on the teachers. If we always had students who could give us four or five hours of practice each day, any "system" that has held sway, would do them good. But they do not work, practice enough on voice culture. Some teachers do not work. Their voices drop in the first rows; the lips are not strong enough to hold the breath until there is a pressure to throw the voice against the farther walls. Teachers of voice culture need to learn that magnificent power by which our great orators talk night after night, year after year, to five and ten thousand people, and never wear out. The musical voice of Bourke Cochran talking to thousands of people night after night, without fatigue, without hoarseness, and with a power of conviction that was absolutely irresistible,—who knows the secret of this? Let us talk about it; let us study it; and let us not applaud too loudly when learned physicians tell us that nothing can be done.

Thank God, the human voice can be trained, and can grow. It is not enough to say wisely and in technical terms, that you cannot change the anatomy of the vocal organs. It is not necessary to make them over. Deity made them. It is only necessary to learn how to use the voice. "Nature has done her part, do thou but thine." We do not re-fashion the hand when we make a musician; we simply teach those fingers to become skillful in chasing each other on the key-board. So in this mechanism of the voice, it is skill that we must have, wonderful skill. This we can acquire. I felt a few mornings

since in the convention, that some one would certainly ask our learned guest if he was willing to stake his guesses at the races, or his wagers on the horses that had not been trained; upon an athlete who had never had culture; or if he would entrust his law case to a lawyer's brain that had never been trained. If you can train the brain, you can train the voice. If you can train this muscle (referring to arm muscle), you can train this fine one here (referring to muscle of larynx); if you can train the brain that directs the gesture, you can teach gesture; if, in other words, you can do anything in the way of education, you can train the voice. Precept in itself is not dangerous. It will not hurt to tell a man to "stand up" when he is on the platform. It will not make him worse. He will look quite as well standing upright as he would "folded up" on a stand. There is some definite instruction that has never harmed the elocutionary profession; there is some which of course always will.

Speaking in this entirely extempore way, I feel that I have wandered from the paper. We were told that there were only a few tones, a few primitive cries that were "natural;" that all the rest had to be learned. The race has had thousands of years to do it. In the last paragraphs we were told again, that the thing to do was to go back to "nature." God forbid! If we only had a few tones to start with, let us get as far away from that nature as it is possible to get. If the cry of the "calf" or the "lamb" were the beginning, we do not want the cry of the calf to be the end. The glistening column is more beautiful than the cold cliff of granite; we desire the stone polished and made beautiful by art. The white Carrara, breathed upon by the inspiration of the artist, is beautiful; and the human voice trained in the atmosphere of holy teachers, surrounded by that which is beautiful, warm and tender in the art, that voice breathed upon by the soul of a great master, becomes inspired, beautiful, divine in its emotion, divine in its crude beginnings, but deeply divine in its grand and beautiful end.

MRS. McCLELLAND BROWN: The education of the elocutionist is effective first, perhaps, when he is able to conceive a voice, an

appropriate voice, with every word that appears before his eyes in a bit of literature; not only the sentiment, but the note, so to speak, in which it shall be pronounced; as the musical reader apprehends at once the particular note which he reads, conceives it in his soul, so the true reader will conceive a sound for every word which to him seems appropriate to that word; and herein is the value of the elocutionist's study and understanding of elocution for the study of literature; and literature is really not what the great master writer intended it should be to him until he is able to interpret it consciously, in his own soul with voice, as well as sentiment. And this, it seems to me, is the very starting point for the elocutionist in his liberal education—the very starting point of the correct use of the voice. It is illimitable in its variations, as sentiment is illimitable in its shades; and as the musical voice is developed from the eight,—or seven, if you please,—original bases or sounds, so the reading voice is elaborated with an illimitable shading of issuing which bring to the senses, or the soul, a better and truer ideal of the sentiment of the author. I think it is well that you should have heard this history of the voice. Perhaps the essayist gave it to us because we do not often get it; if it is historic, let us use it as such; and when we come to read it on the printed page, let us realize that it is a piece of valuable history from which we may build great, grand and glorious results for the voice.

MR. BURGESS: In my judgment, the very instructive paper that we have listened to, is one of the most valuable things that I have heard in the whole convention. I was especially impressed with the point of economy that was brought up by Mr. Hynson. He enlarged on that somewhat at one of the hours on "method." It seems to me that this evolution of the voice which has been mentioned, furnishes a basis of method for its training, taking those two points together, economy and the manner of making the vocal tone delicate. Most of us use four times as much force as the lady last night did without real loss of power. I believe that this is the secret of the whole matter—or the beginning at least of the explanation of the whole matter. And then, the going on in the develop-

ment of the voice, from these natural elements to the stronger ones and the more complex, it seems to me is a suggestion for the whole of elocutionary development.

MR. ADAMS: I believe that the gentleman is right, in that we should have a principle and a plan by which to improve the voice which nature has given us, and develop it; but there are individual cases which must be treated just as we find them, and in many cases we are very deficient in such treatment. We are apt to take our method, which has succeeded with one, and apply that method indiscriminately to every one. I am satisfied that there are a large number of persons who can be made successful, who, by reason of undeveloped voices, are failures, who are told they are failures by their instructors because of this one mistake. For example: I know a gentleman who left two colleges, and was about to leave a third, because people continually made fun of him. He talked right here at the teeth. That people would make fun of him was a matter of course. Now, do you tell me that man had a shallow soul? I deny it. I knew the man; I knew him personally; I knew him in his study, I knew him in his home. He read the finest literature, thought the grandest thoughts. The tears came to his eyes when he read a grand passage; he quivered with emotion when that which was grand was given forth; when he got up to speak there was within him a power that showed in everything but voice. Do you tell me you can correct that from the soul side? You cannot do it. The one thing that was wrong with him was that resonance; all that was necessary for him to do was to open a good sized throat and go at it; you could have kept that man at work in colleges months and months, and he would have gone on talking in front of his teeth; instead of that, we set him at exercises on a, e, ah, oo. Then we took those vowels and placed them in different combinations with consonants until he could say every one in any resonance cavity, and with perfect ease; and then he talked accordingly; and the voice went back into the mouth where it belonged. If I understand mental science, there is a tendency exhibited by all to repeat the same act again and again, and that which is at first not natural becomes so by habit and

second by nature; accordingly, if that principle be true, and I think it is generally accepted, if you will train yourself to speak in any one place for a time, you can make yourself speak there habitually.

MR. McAVOY: I don't want to speak on this subject. I want simply to say that this is one of the best papers we have heard in this convention.

MR. E. P. TRUEBLOOD: I wish to ask a question which bears a close connection to the gentleman's remarks the other day. He said that this abruptness of tone so many people have causes sore throat. I would like also to ask what other things do the same, and why it is that this does so?

MRS. JONES: Allusion has been made to the secret of the great voices that have charmed the world. One of the greatest voices of modern times that has been heard not only in its own country, but throughout the world, was that of the late William E. Gladstone. What was the secret of that power? How was it that Mr. Gladstone could hold spellbound the members of the House of Commons through five or six consecutive hours? How was he able to make the endless statistics of his "Budget" as fascinating as a fairy tale? I would say that it came very largely as the result of early education and cultivation. The cultivation of his wonderful voice began, as all such training should begin, at the fireside. The father of Mr. Gladstone took care of the little fellow's voice at home, taught him how to use it. The father and son discussed all questions in the animated way they should be discussed. This training continued when Mr. Gladstone went to Eton; it was part of his daily exercise in his walks. I suppose he and his companions didn't ride bicycles then, and subjects of debate occupied their attention, for they could debate as they walked. Young Gladstone was a leader always. This practice in debate was continued when he left Eton and went to Oxford. It is said that one of his brilliant efforts in debate in the halls of Oxford, gave him his first seat in the House of Commons. What I wanted to say especially was, that his marvelous power of expression, and the marvelous power of his great voice, was due very largely to early training.

MISS HARTKE: This question of magnetism is something that has taken a great deal of my time to find out. It seems to me that magnetism is nothing more than life. People lose by not being lively, that is, full of energy, life and vim. They get up and begin to think of themselves, wondering how they are affecting people, wondering how their voice sounds, trying to make an impression, and it seems to me that they thus lose their power.

MR. GEORGE B. HINSON: It will be utterly impossible for me to consider the suggestions, questions, and, I may say, the criticism in reference to my paper in the allotted time. I can simply say it will be published, and there it will stand. Of course there are in it a great many imperfections. I do not claim it is a history of the voice by any means. It contains simply some thoughts that have come to me in my experience; but I do wish to say this: if we desire to make any headway with the teaching of our art in educational institutions we must show these people that we know something. If we come to educational institutions and say we believe in teaching "soul" in order to get voice, they will say: "We have a department of psychology. Do you know anything about voice, scientifically, and can you produce results?"

Mr. Mackay, our former president, used to say that in the discussion of these purely intellectual questions, we were here not for the purpose of exhibiting oratory but to talk about it. That is what I have endeavored to do in this discussion. There was an implied criticism that the paper did not go far enough. You will have to criticise the Chairman of the Literary Committee for not extending my time; if it is wrong in its spirit, it is open to criticism.

The gentleman opening the discussion wanted to know something about voice; and then in his remarks he seemed to lead us off into a discussion of feeling as a basis for voice.

Ladies and gentlemen, it seems to me that my paper was not discussed by many of the speakers, but a wide range of topics. The paper, I think, is the matter before the convention.

As to the matter of animal cries, it was my purpose to be

helpful. When I said that the race began with a few animal cries I wanted to be of some assistance to the profession, because I say that we can trace those things which we, with all of our cultivation, find today in our speech, right back to that which is heard in those animal cries, and we can tell what they are still in kind. That was my purpose. It was not to degrade us, it was to elevate us.

FRIDAY EVENING.

HANNIBAL A. WILLIAMS, Chairman of Library Committee, presiding.

RECITALS.

THE ODEON,

SCENES FROM "THE DEEMSTER," *Hall Caine*

MRS. NELLIE PECK SAUNDERS, Saginaw, Mich.

"THE SWING," *Brooks*

WILLIAM E. ADAMS, Fort Wayne, Ind.

AUTHOR SKETCH AND RECITALS from *Oliver Wendell Holmes*

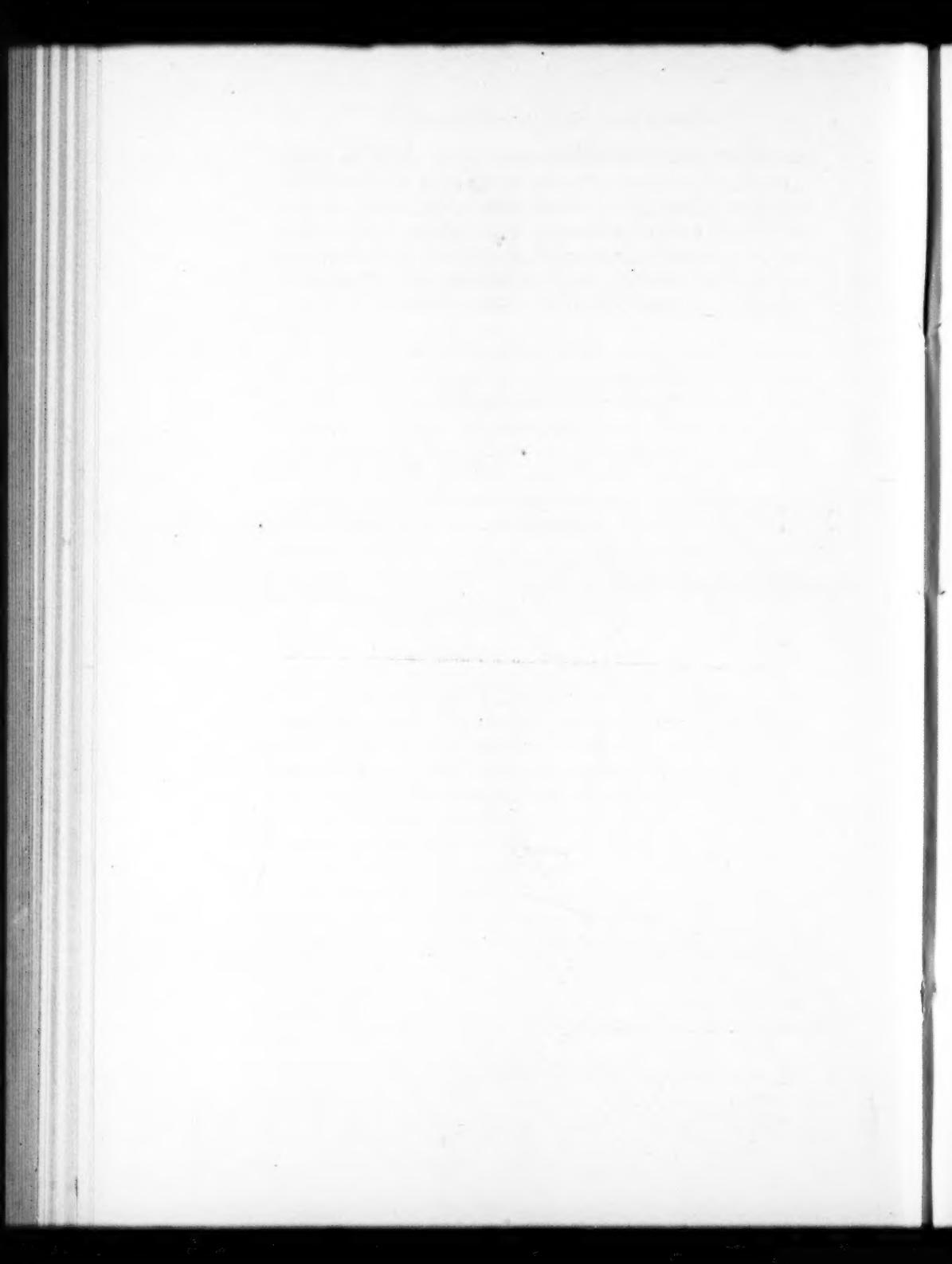
MRS. MAY DONNALLY KELSO, Chicago, Ill.

MUSIC—Vocal, "Eliland," Ballad in six parts, *A. von Felitz*

MRS. E. A. YAHN.

READING from an unpublished manuscript, *John Uri Lloyd*

MRS. LAURA I. ALDRICH.



PROCEEDINGS OF SECTIONS.

SECTION I.—METHODS OF TEACHING.

AUSTIN H. MERRILL, CHAIRMAN.

THE LYCEUM.

TUESDAY, JUNE 28, 1898—9:00 to 10:00 A. M.

CHAIRMAN MERRILL: You will understand that this section work is the laboratory work of our Association, and we would like to get rid of all unnecessary formality. We don't want any set papers, essays or dissertations. We want methods that come right from the class-room, right from your own personal experience. We want you to feel willing to talk and say anything that occurs to you to say on the subject of teaching "Voice." Tomorrow we talk about "Methods of Teaching Vocal Expression." It is our purpose to have some one lead, or open this discussion; and then it is turned over to you, and, as I say, it is strictly "shop" work that we want to do here. Let us all try and make this hour as productive of results as possible.

I take pleasure in introducing to you as the gentleman who will open the discussion this morning, Mr. Edward P. Perry, of St. Louis.

VOICE.

E. P. PERRY.

Mr. Chairman, I feel around me the atmosphere of a Teachers' Institute more than I do that of the class-room, and with that idea and from that point of view, I wish you would talk back to me.

From what point shall we attack voice? Let us go back through the centuries and we will find in that good old Book, that when man was created, the Almighty breathed into him the breath of life. There seems to be life in tone, and breath is that life. It is the meeting-ground of the physical and the mental. I would direct your thoughts this morning to this meeting-ground of the soul, and the physical, the mind and the blood, which we call human voice.

When the Almighty created man in His own image, none of us are foolish enough to believe that it was in this weak, physical organism which we

have, and are always calling upon the doctors to remedy. When He made us after "His own image" He made that soul which Longfellow meant when he said:

"Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul."

We are dealing with the ethereal this morning. You never feel tone with your hands, but you feel it in your souls. It is the soul; it reaches from the soul to the soul. Let us not be too occult. Let us fix our meeting-ground so that we know where we stand. For this, as I take it, is the trouble with all teachers. It has been mine. We must have mind as our starting-point. (Writing on blackboard "Mind"). That is what the Almighty breathed into us when He gave us living breath. Then we will put this over here (writing on blackboard "B"). (Breath). I don't like to write out the full words; I like pupils to remember what the words are. We will start down here with "Cause" (writing on board "Cause"). You must have a first cause in everything; you cannot study anything without knowing the first principle. We have here, then, "Cause." You can determine what it is. But it must be some mental activity.

We must have "Means" (writing on blackboard). We are souls, going to live on; but we use the body to the best purpose possible. We know other individual souls through the face, through the tone. There is much importance attached to such and such a person's personal appearance. You know people who would not answer one law, one principle of the artist's, or the sculptor's ideal, yet you know them to be *so* beautiful; and when any one who does not know them looks at them, they say, "Well, you must be prejudiced." "Prejudiced," why? Because that person knows the soul.

After "Means" we come to the third foundation element, "Product." I generally use this term with pupils. I suppose it would be more scientific to say "Results." You can decide for yourselves. We have then, first, "Cause;" second, "Means;" third, "Product or Results." Of these this world is made. Of these voice and speech are made. Where is the "Cause?" In the mind, of course. The "Means"—the physical—as I have tried to show you. The "Product"—what is it? Voice as a whole and its constituent elements. We will simply put "Elements of Expression." Then you can branch that out ad libitum. Anybody who does not believe that we should have technique, come on! Give all your attention to the cause of tone changes. "No technique!" "The cause is in the mind." Where do you see your father, Hamlet? In my "mind's eye, Horatio," I hear him say. All right. But so many of us need a physical eye. How are we going to have any soul expressed in this world if we have not some breath, hence a good need for the respiratory organs? I will use the old terms we have heard for years, and which we can still continue to use, for we then have something tangible to talk about. We will add "Time." Some say they must have that. We will put it at the bottom (writing on

board). We will also have "Quality," "Pitch," "Force." These will branch from the third above, "Product." You can call them technical terms, or anything you wish. They exist. It would take more than ten minutes to follow them up. I simply state them for your consideration. The necessary "Cause," must be back there—in the mind. We get from this cause some element. Let us say "Force." Just take this one term and follow it through. We will write out a sentence here: (writing on the board "You must go.") Now, we have a meeting-ground for all who study the art of expression. Somebody is going to take this up another day, and I will not trespass upon his territory, if I can help it. We must have some means, which we recognize as the voice or breath, respiratory system, everything that has to do with tone—the vocalizing of the breath. That is all of tone, as I understand it, speaking for the physical—the vocalizing of the breath, the throwing of the breath over the vocal chords. There are other elements which modify tone; but we will take "Force" as an example. Now we must have a "Cause" for its use, let this be "Conviction." "You must go." I have "Will." I say, "You must go." Now, those of you who are familiar with the treatment of stress by the old writers can tell me the name of that stress. Those who don't know about stress will say you show "Will" or purpose. If you have the "Will," you use the stress. I say, certainly, that is, if you have the voice responsive to the mind. I put that little "If" in there. You can do the same with every element as I have done here, if you wish. If I recognize that you are opposing me, I must have "Will" to overcome it. I have a conviction, and I recognize opposing intelligence also. Those two things are going to fight, aren't they? "You must go;" "You must go;" "You must go." (Each time spoken differently). What changed my stress? I changed my stress because I recognized opposing intelligence as primary or conviction as primary, or both together equally. Terminal stress of voice alone says, "You must go." (Varying manner of delivery). That would be awful, wouldn't it, if no cause be there but technique? That is just working backwards. Let us face around—face the other way; start at "Cause" and work the right way, instead of starting from the end and trying to work back to "Cause." (Speaker pronounces words, "You must go," followed by the class). Stress that is, with a cause. That is very good. Once more, a little louder—"You must go." (Class repeats). That is excellent. Will you give me some stress simply by name, radical, terminal? "You must go." (Class follows). Is that the best you can do? (Class repeats). Now, says that teacher in a fit of desperation—please use radical stress! They don't know anything about radical stress. They wouldn't know anything about it if they could. Now, your teaching work comes in. You have to create some kind of conviction in the mind which will make them see that stress cannot come from simple demand. I can't tell you by terms how to do that. My time is up. I thank you.

T. J. McAVOY: If I am permitted I would say, that with regard to taking

up so many of these things, and introducing "Cause," "Means," "Results," it occurs to me that we should take up simply "Cause" processes. What is the cause in the sentence, for illustration, which the gentleman has written, "You must go?" Inquire what the cause is. Let the "Means" take care of themselves, and see what the result will be. But in introducing so many elements in so short a talk, it will likely be very confusing. Some will take up one phase, and some another. Let us then take up the mental process only. How is a child, or a grown person, one who has developed in years, as old as I am, for illustration, to know what you mean? Say that I am dumb with regard to language. How am I to know what force, pitch, stress—whatever you please—is to be employed? "You must go!" There are no two people who will repeat that exactly alike; not everyone may repeat it with exactly the radical stress that Brother Perry has employed. Now, why? Because temperaments differ. When you have mind conditions, soul conditions, you have all the other conditions. You may repeat it with all the stress, force, pitch, movement, and all the other things, yet do not convey the idea clearly or forcibly. It is to be conveyed clearly first. It is to be correctly conveyed first, then, pleasantly; artistically afterwards. So that I say, if we take up all these things, time, movement, pitch, force, stress, we evidently confuse. I am not going to take the other side of this question, and because I have the Rush system to have a fight with people who do not believe in those things; it is quite possible for those people who have not studied those things to introduce another method. That comes at another time. They may say they don't use any stress at all. Thus, Brother Merrill, if you and I have had a quarrel, it is an easy matter without employing radical stress of the voice, to inform you that you are to "go." What is in the mind here? I am going to ask this question and leave it with you. "You must go"—what is the cause of your having to go? I may easily see a result if you dropped your head and walked out; but what is the cause? Why am I to go? What the illustration introduces there leaves it very difficult, it seems to me, to say; though the sentence itself is simple enough; it does not convey the reason why. There exists in your mind a reason why I should go. There possibly exists nothing in my mind as to why I should go.

It occurs to me that unless we take the whole thought, we have nothing real or tangible. There is very little that is tangible about reading. It is not like arithmetic, or a demonstrated proposition in Euclid. All that is tangible. The multiplication table is tangible; everybody can see at once just what it means. Now it seems to me that the proposition introduced is not quite tangible.

CHAIRMAN MERRILL: Can we hear from some one in regard to technical voice work? If not, I will take this opportunity of saying that one of the members of the Association present has consented to take a class in practical voice training, for ten minutes. We will have such a class organized here, and Mr. Hynson has promised to direct it.

MR. HYNSON: Ladies and gentlemen, the Chairman asked me to do this last night, and insisted upon it. Those of you who know how busy I am will know I have not had one minute to give to this work; therefore I shall take you exactly as though you were a class, and attempt in ten minutes to give you an idea of one phase of vocal work. Some of us are teaching voice, attempting to teach voice, when we are really teaching expression. Some of us are attempting to teach voice when we are really teaching articulation.

The problem I propose to take up and give you a few exercises in relation to, is the problem of voice production. What do I mean? I mean, primarily, the production of vowel sounds. Do we know how those vowel sounds ought to be produced? Are we teaching expression when trying to teach voice, or are we teaching articulation when trying to teach voice? Dr. Mackenzie has said, that the pitch and power of the human voice consists in the utterance of the vowel sounds. I will say that nearly all the pitch and power, and nearly all of the elements,—for instance, stress, inflection, pitch, time,—all of those are shown in the utterance of the vowels. If you want to find the very point where all the modulation of a sentence centers, find the emphatic word and the accented syllable of the emphatic words. You may attack your sentences by going to the vowel in the accented syllable of the emphatic word. There is a point where all the coloring centers. You can't inflect a consonant; you can change its pitch; you cannot prolong the time of the average consonant, but all those things you may do with the vowel.

The primary sound of the human larynx is probably short *a* or Italian *ah*. Now, by a simple change of the mouth position, we get all of the other vowels. I am going to ask you in the beginning to give me this sound together—*ah*. All together! (Class complies). I want you to give me now the sound *Ah*, and then I want you to change the mouth position—never mind what the sound may be—and see what we get. For instance, slightly closing the mouth, (here the speaker made the sound of *Ah* passing to *a-e*) what do we call that? (Class: The sound of *e*). So I will take that primary sound, and by changing the mouth position, going to the *e* sound, I will have all the other vowels, long and short. That is how they were produced. Now, there are many errors, I think, in the treatment of the average voice. I have a great many clergymen and other public speakers, who do not want all the refinements of elocution, but want to know how to produce voice. There are two errors that are very common: One is in what I call the squeezing of the tone. That we all recognize: For instance (here the speaker gave an example), you have all heard that. There is another fault very closely allied to that, which is almost universal. It is in fact being taught by some teachers of elocution. (Illustrating *a-e-i-o*) but not *u*, for you cannot say *u* in that way. Fortunately you can say *u* without getting into that fault. In the endeavor to get something else, you are teaching pupils to say—(illustrating fault referred to.) This has nothing to do with

stress. You can produce the proper sound with all kinds of stress without making that explosive sound, which is really giving an improper timbre in tone. I am going to show you how you can remedy this in teaching, and I think very easily. You can take all the sounds, and by the way the sounds are easily made as far as purity, ease and smoothness are concerned, in about this order, *u-o-i-a-e*. Of these, *i-a-* and *e* are the hardest to make as they should be made, with physical ease. Now, first, I want you to say *a* all together. (Class complies.) That is produced with four times the physical effort that ought to be required. You are producing that as easily, as far as the vocal bands are concerned, just as easily as you could say, *a*. (Speaker illustrates.) No difference. You are destroying the tone after you have made it. To avoid that, give me the sound of *a*, by beginning at an absolute point. I don't care how you make it so you follow that direction. (Class complies.) I heard voice after voice say *a* (illustrating). It is that beginning effort that does violence to the voice. It is the very thing from which clergymen's sore throat comes. Give me that like the touch of velvet at the beginning, again. (Class complies.) There are persons who cannot do it otherwise than through that forced sound, *a* (illustrating), and as I say, from that forced sound clergymen's sore throat comes. I know it, because I have helped cure many of them. Now again, together, *a*. (Class complies.) And again—(class repeats). Begin at an absolute point and shorten that again, slide around it, all together. (Class complies.) Give it again, *a*. (Class repeats.) I am very arbitrary; I am thinking of my class. This is evolution. Give me that again—*a*. (Class complies.) Again! (Speaker illustrates by diagram on black-board). These exercises are equally good (making further diagram). I use for practice in voice culture exercises something like these. I work upon *a* (illustrating vocally). Now you can improve upon that. There are several ways of getting at that. Another way is this: Connect all the vocal sounds together. For instance, give me this: *a-e-i-o-u* (illustrating). Try this carefully, together. Now connect them ever so slowly; let the connection be largely in the mind; for instance—(illustrating). Now, all together. Connect it as lazily as you can. Go to sleep over it, if you please. Now, let the connection be entirely in the mind. Again. Now let us make the expression complete—*a-e-i-o-u*—together. Some of you will say, where did the explosive tone come in? I can say *o* (illustrating) doing violence to my throat, or I can say *o* (illustrating) in a manner which does not. So far as stress, force, pitch and all those things are concerned, we get practically the same result. I will give you another exercise by which to arrive at the same thing, which I think exceedingly important. It is this: We have in the vowel sound *u* (long) the sound of *u* proper preceded by the sound of *y*; consequently you cannot say that as abruptly as we do the other sounds. A professor in the University of Pennsylvania taught me a lesson. I said to him you can say *u* because of the *y* sound preceding it. He said, "Why not try preceding all the

other vowels by that sound of *y*?" So now, give me *ya-ye*, all together. Now give me *ya* with just a suggestion of the *y*, for instance—(illustrating). Again. Now, make that preliminary sound in the mind simply, thinking of *ya-ye*, but withholding the *y* sound. (Class complies.) Down in the city of Philadelphia, a lecturer used to say to me, when I was asking him to say the vowels, "You crook your finger." I would be saying to him, make *o* or *a*; and the very fact that I did that suggested to him how the mouth needed to be rounded when that sound is made. There is another thing about this. A good deal depends upon the opening of the mouth. You can make a good sound, as far as the larynx is concerned with the mouth partly closed, but it is not the natural thing to do. Some of us open our mouths like that—(illustrating); some open it—to use a slang expression—"like clams." The mouth must be opened up and down. The mouth for making *o* wants to be opened in the shape of the letter *o*. There is no connection between them, of course, but that happens to be the shape of the mouth which we should employ. For instance *o*—(illustrating). It is the natural mouth opening in giving that sound. If I had time I could show you there are two families of vowels; in other words, two branches of one family. In one we make the sound, or the sound is formed very much by the proper shape of the lips; in the other, the lips have nothing to do with it. For instance, give me the sound *oh* distinctly and clearly, all together. (Class complies.) You will find the lip movement very prominent. Now give me *e-ah*. (Class complies.) Now, in that, the mouth needs to be opened up and down. We don't care about the lips there. Now give me the sound of Italian *a-ah*, again. (Class complies.) Some of you say *ah* thus—(illustrating). A lady sometime ago, recited a selection. I had been teaching her voice, too, and she recited thus: (Here speaker gave a short illustrative selection, showing the manner in which the lady delivered the initial vowels with explosive effort.) You notice that every word which begins with a vowel is uttered with that explosive sound—(giving further illustration). We have a great deal of that in singing. I have had some experience with a number of persons who have done something with their voices in singing. I have found that very difficulty has been emphasized by a great deal of the vocal training which they received.

I have not told you anything, in fact, have just gotten fairly started, but I know I must stop. I fear that I have more than exhausted my time now.

MR. ADAMS: It seems to me that it would be of benefit to us all to hear of exercises which have been beneficial in individual cases. With this in view, I call attention to the following: I believe that music and speech are much more closely connected than is ordinarily thought; the speaking voice when what it ought to be is a musical voice. I do not believe that it is possible for us to acquire the voice that we ought to have for speech without having the same relaxation of the throat muscles that is requisite in singing. My mind was first directed to this by Prof. Frank Herbert Tubbs, of New

York; and by the way, those of you who have been with him know that this is probably his "hobby." Under his direction in this respect I found that in four days' time my voice had been raised four tones. I was not previously aware of the fact that I had been cramping my throat muscles at all. The exercises are very simple. For example the sentence, "You must go." He would require first, simply a whispering of it, and would insist that you make no effort whatever to make it carry; then he would have it motioned by the vocal organs without even aspiration and without the slightest effort; then follow with speech. (Illustrating "You must go.") Then, he would apply this in song. Now, we would apply it simply in speech. Here then is the difference (illustrating). I may use the muscles below and still not open my throat correctly; or, I may so open my throat that my voice will be very much more pleasing. I have found this a great help.

MRS. TRUEBLOOD: I think one of the greatest things in voice culture is to give light exercises to beginners. Children and beginners should never use their voices as strong as they can. A music teacher once told me the exercises he gave at first were "very gentle, oh! very gentle!" As the gentleman has said there is very little difference in training the voice for music and for speech, except that music is more difficult than speech, for one cannot sing so long as he can talk. I like exercises running up and down the scale, for the reason that in speaking our words are spoken through intervals of pitch. These exercises are better in speech notes than in musical notes. I think we sometimes make a mistake in giving too many of our exercises in musical tone instead of speech tone. There are hundreds of good vocal exercises, but the vowel sounds that may best be given up and down the scale with speech notes are especially good. Sometimes beginners among our pupils complain that the exercises make them tired, perhaps give them a little sore throat. This shows that these persons have never developed their throat muscles. They lack training just as people's arms would if allowed to hang uselessly at their sides (until helpless). You will often find this the case with pupils in the high school, who are assigned essays to read for junior exhibitions and senior commencements. They can read but a few minutes without becoming hoarse and very tired. You see their throat muscles are in very poor condition to stand so little use. I have found by giving them half minute drills on the first day—say with the vowels gently up and down the scale, and increasing gradually the length of time, as the pupil may be able to stand it, at the end of five or six weeks they will not only be able to read comfortably for five or six minutes, but by thus strengthening the muscles may be able to cure stubborn throat troubles. These exercises should not be given in a careless fashion, but the pupil should be in earnest whenever he gives them. In this way vocal culture properly applied, strengthens the muscles of the throat in the same way that other muscles are strengthened by exercise in a gymnasium.

MRS. CHILTON: I think that one cause of the throat becoming tired so soon, is not because of the muscles not having been used, but in their having

been incorrectly used. The tone is made in the throat, instead of bringing it forward in the mouth sufficiently. I think a good idea, one that I had taught me, is to imagine that the vocal chords are just behind the teeth—the front teeth—imagine that you are bringing your vocal chords forward, as if tone were made from the front of the mouth; and insist that your pupils do not strain the muscles in the throat. Have them stand before a mirror, so that with the help of the glass they may see the muscles, and if the muscles are seen to protrude, they know what muscles are being strained.

MISS BABCOCK: With the lady who spoke before, regarding speech tones being less difficult of development than song tones, I will disagree thoroughly, because I think the gamut of expression in speech is far richer, far greater than the gamut of expression in singing. There is more thought involved, greater variety to be developed, therefore, I think it more difficult to acquire the greater range of expression in speech tones. I believe that the exercises should be begun light, but with both the previous speakers I would not agree that where we find people becoming tired from the use of exercises, it is because they strain their throat muscles. I would place that upon the diaphragmatic muscles and the muscles of breathing, rather than the muscles of the throat. It seems to me that in such cases they are talking more with the throat than they are with the muscles of the abdomen or the diaphragm, or they would not be tired in the throat. This matter of "Cause" that Mr. Perry brought up, and which Mr. Hynson followed up to some extent, it seems to me, is the great want in voice culture. I don't give any exercise unless with expression. I often use "*a*" and insist upon the pupil repeating that "*a*" till the expression is what I want. I do all vocal exercises by intonation, in that way; or, I divorce thought entirely from it, but insist upon their doing it as I think it should be done; and in that way develop all the elements of vocal expression—quality, force, time and pitch—without their knowing it is quality, force, time or pitch. After they are able to give that, then I let them find out for themselves, quality, force, time, pitch, and in their own way,—develop it upon that line.

CHAIRMAN MERRILL: The Section stands adjourned to meet at this place tomorrow morning.

AUSTIN H. MERRILL, CHAIRMAN.

WEDNESDAY, JUNE 29, 1898—9:00 TO 10:00 A. M.

CHAIRMAN MERRILL: As I announced to you yesterday, ladies and gentlemen, this hour is your hour, and it is the laboratory work of the Association. We must insist upon the five minute limit for speeches after the subject has been opened by the regular appointee.

We are pleased to hear from Mr. W. B. Chamberlain, of Chicago, on "Methods of Teaching Vocal Expression."

METHODS OF TEACHING VOCAL EXPRESSION.

WILLIAM B. CHAMBERLAIN.

Ladies and gentlemen, I shall take the liberty to dispense with all introductory remarks. I shall take the liberty further to omit many things which I should be glad to say in amplification, and present just in a skeleton form a few things which seem to me to be fundamental in the matter of vocal interpretation. If I seem to give you only the bony skeleton, remember that plenty of flesh and tendon and nerve and blood are connected with these bones. The outlines that I give you are familiar to some of you, and I shall have to crave the indulgence of those for the repetition.

Vocal expression, I suppose, is the expression of thought through the voice, or thought through tone. We take for granted that there is something to be expressed. We take for granted, also, that there is a vital connection between thought and utterance.

Now, the few simple propositions which I have to give are in reference to a logical, rational, psychological method for both the science and art of expression—communication of that thought. Of course, it goes without saying with many of us, that there must be first thought to express, and that the person seeking to express it must be familiar with that thought,—must have saturated himself with the thought. We have all said for years and years, "Get the thought!" A good deal of criticism is still given about in this form: "Oh, you don't seem to me to have the thought!" Now, a great deal of that kind of criticism, while healthful and stimulating in a general way, may fail to be as definite as it ought to be, just as teachers on voice have said for a long time, "Why, you must relax yourself." Sometimes merely the exhortation to relax produces the opposite effect, and stiffens, as many of us know. It was a great step in advance when that general exhortation to relax was superseded by somewhat definite directions as to how to relax; and so the general exhortation to "Get the thought" may well be superseded by something like a definite method as to how to "get the thought." What is, "get the thought" to express?

I suppose that the expression of thought through tone is first of all apprehended by this idea of "purpose," which cannot be too greatly emphasized. Now, the purpose that you have in communicating depends upon the type of thought; and the kind of thought depends upon the momentary predominance of certain faculties.

Of course we understand that the whole man acts. The old divisional psychology is gone; we don't, of course, believe—no one today believes—that a man is made up of so many chambers; that up here is intellect, and here is heart, or something else; the whole man acts, of course, in every process; but there is a preponderance, predominance of some one form or

type of activity. The intellective may prevail, or the emotional, or the volitional. Delsarteans will find their own treatment to fit this.

In discussing expression I may now say "speaker," and now "reader;" there is no difference; the speaker is reproducing or producing from something committed to his brain cells in some way. The reader is reproducing from something committed to paper, in some way; but more and more I find as the training advances, that the processes are essentially identical, become more and more consciously similar till you cannot say where is the dividing line. Memory, verbal extemporization, imagination, invention, all those things blend together. Whether I am speaking from something I wrote down myself, or something some one else has written down, or something I thought of yesterday, or that comes to me at the moment of speaking, the processes blend.

When the intellective prevails, there are two special divisions which are very profitably noted. There is that which simply gives shape or form to thought, without any distinctive relations or any special coloring; that belongs to all introductory matter, to all simply narrative matter, to all in which you present facts,—a process analogous to that of shaping, as in painting. It is formulative.

The intellect is concerned also with that which has relations to thought distinctively, and that which is discriminating. Now, under the formulative come two great practical elements of expression, and they are both applications of the time element. I might as well say before I make the brace there (referring to sub-divisions of subject which the speaker writes upon blackboard), that time is the tone property which especially represents this; and that time is shown either in movement or in grouping—two exceedingly important things—of course that which is more weighty and significant taking slower movement, and that which is less weighty taking faster movement. The matter of grouping is one which most of our students may dwell upon profitably much longer than they do, I am sure. I have heard from this platform what I hear in many other places, and from the most intelligent people—a fractional grouping instead of an integral grouping. The only principal of grouping is an associating together in one element of utterance, into one impulse of utterance, that which the hearer is to receive in one impulse of attention. That depends upon familiarity, or upon repetition, and is always fairly tested by this question: "Will these listeners in this connection, in reference to this thought, take in as a whole so many words representing such and such a group of ideas, or must they have them broken?" And the best single test I know of is that of reducing it to a compound word, putting hyphens between. Let me give one single example. "John Black,"—I stop that you may get the image of him—"sold his grey horse last Thursday;"—probably the selling of the horse is one transaction which you think of as one image. "John Black," brings up one image, "sold his grey horse," probably another, "last Thursday,"—time—another. But when those three elements are before you and I have come to review

them for any other purpose,—for instance, if I say, "When John Black sold his grey horse last Thursday"—now it has become all one transaction—"he put the money in the bank." When I come to couple those ideas together, it will be all one phrase, as if one word, and will be all translatable back into one word: "When-John-Black-sold-his-grey-horse-last-Thursday-he-put-the-money-in-the-bank,—and went to New York to make some purchases." There you see the application of the hyphen principle for suggesting the great test of it. It can always be psychologically and philosophically tested by this simple principle: "How many of those words will measure one precept to my listeners?" That is the principle of grouping. I should have that here (writing on blackboard). Of course I cannot stop to write the sentence. You see what I mean by that little suggestion—"discriminating"—pointing out relations. Excuse me if I am becoming too minute or too technical. I have assumed that this is laboratory work and that the best thing I can do is to give a little suggestion.

And now as to "Pitch." I suppose that the reason why we use "pitch" is, because there is a natural symbolism in the pitch of tones. "Thought through tone" expresses itself by symbolism. I suppose that just as my finger points out to you something which you are to observe—says to you in effect, "Don't stop here, but look ahead to that which is to be connected with it"—just so the rising slide points forward. I presume that in the evolution of the mark for inflection, that arrow-head, which is the familiar point, has simply become equal to this, indicating mere grammatical or logical subordination, which points forward; and it takes as its natural symbol the rising slide. The measure of a small interval of pitch, I suppose that is simply an arrow-head pointing forward; but that which represents the relationship of weakness to power, of ignorance to intelligence, points up, just for the very same reason that the child looks up; for the same reason that we gesture upwards with our eyebrows; or, that the child in school raises the hand, say for a question; it is the natural symbolism that reveals the relationship.

Another type of rising slide looks more distinctly upwards, as when we express negation, toss it off so (illustrating by gesture) with our head, or hand, or slide of the voice. I suppose inflection is audible gesture, just as gesture is visible inflection. A deaf mute gets some mental concepts through the inflection of the hand; but that which is heard is conveyed to us through what appeals to the ear essentially in the same way.

I suppose that relationship of completeness points downward, because you stop for a moment of time after you have given it; and when you are summing up a large number combined in one percept, just as the hand and arm gather up that which is to be collected in one, so is the sound gathered up in preparation for the final falling slide,—the rising melody is succeeded by a wider falling slide, and thus you have those relations of finality.

I regard emotionality, an element that is used for natural symbolism, as that which is called tone color or quality. Perhaps we had better say

"tone color," because that is a little more distinctive. Just here comes the place, in my view, for the subject in voice production. All those things which have gone before this, occupying naturally from six to eight weeks in the average class, are those which appeal to the ordinary intellectual person—the doctor, say,—he can see these points, but when it comes to the niceties of tone-color, they seem to him too esthetic, "too too" entirely! He does not want them; but after he has seen this through, he is prepared to appreciate that which follows.

Now, if there is anything in symbolism, it is true that the kind of vibration which the voice produces and generates is a direct manifestation or revelation of emotional conditions. I begin voice work, therefore, when I come to this point. I have no objection to just as much previous technical drill as you can get your classes to do with interest and enthusiasm, but logically I think it belongs here, when you come to suggest emotional qualities of utterance. If you begin with an intelligent pupil, keeping the thought before the tone—the idea of symbolism—you will have no place for it till you reach this matter of emotional expression.

If there is any basis, it is in pure musicality of tone, using the word in its scientific, expert sense, not meaning sing-song, not meaning chanting, not meaning anything but vibration, pure and simple,—but that vibration mathematically perfect, and tested best by musical tone, because that is the scientific use of the word "tone"—periodic or perfect vibration. I must not stop to dwell on that. I try to get this pure tone by a hum first of all. Some of you believe in this, and some do not. I have a most cordial respect for those who believe in beginning with open mouth. I will give you my reasons for beginning the other way. I am satisfied that what all the elocutionists have meant by well opened mouth is, free, unhindered shaping of the *interior cavity*. (A voice: With expression of the lips.) Therefore, I want such an exercise as will give me the most sensitive and exacting test of the interior condition. That test is most perfect which will demand a perfect tone, a tone tested by its perfect smoothness, with complete musical vibration, as in the piano chord; still better, by a Cello, if you can get it. I rather think that a fifteen-dollar violoncello in your study would be a splendid investment. Do you know why? You can illustrate so many things by it. For an open tone, the Cello plucked will give you a complete vibration, such as you cannot get from the stroke of the hammer, as some of you know. There is not one person in four hundred that can make a perfect tone by a piano stroke; while there is not one person in forty that cannot produce musical vibration by plucking the "D" string, say, on the Cello. Just pluck it so (illustrating); put your finger on it—don't strike it; give a quick draw of your finger. After the first little twang there will be 18-20-30 seconds, in which we get a measured, perfect flow of absolutely periodic vibration. Taking this as a basis, let your student just hum on a perfect dead level, and if the room is still enough (producing humming sound)—do you hear it, there, ——— (addressing lady in

remote part of the room); do you hear the hum? Mr. Perry, do you hear it? Now, listen. (Changing character of hum.) Now, this class can tell what the matter is. Those next to me raise your hand when you hear something besides pure musical vibration. (Repeats last illustration.) What is it? (Class: Nasality.) What makes it? The closing of the pharynx or the lifting of the tongue. Why do I myself become so sensitive to the change in quality? Did you know that the same degree of sensitivity to the nasality would not be present if the mouth were open? The closing of the exterior mouth with a perfect opening of the inner cavity, makes me perfectly sensitive to the quality of the tone. You can feel it yourself, and if there is any end to be sought, it is that you must know tone by feeling, not by sound. To know tone by sound only is as if you were to bring a rifle to your shoulder and blaze away, and then walk off there to see if you have hit anything. It is always a "postmortem" examination of your voice when you judge by sound; no man is a perfect marksman who cannot throw up the glass balls and know by the feeling that he has hit his mark—know by the feeling. And that is true of tone. This perfect hum enables you to get absolutely perfectly a subjective test. This room is too large. You should have a class of not more than eighteen or twenty gathered right around the instrument, with the room still. Many cannot hear it at first. Having gotten a perfect hum on *m*—don't say *h-m*—for there must be no breathing—then use vowels. I begin with the most closed vowel, because it is the nearest to this hum. You can take them in this order: *m, oo, ue, a, i, o, ah*, then having chanted it, take a line of words, for illustration: "Come like the benediction that follows after prayer." Those are not especially favorable words, but anything will do if you prolong it. (The speaker intoned the preceding words.) Why do I prolong it? Simply because the continuation of it enables me to gain the measure of vibration. We shall have come through a perfect, droning hum to intoning, chanting, musical poetic reading, oratorical reading, to simple conversation. Another illustration:

"Oh, lonely tomb in Moab's land,
Oh, dark Bethpeor's hill—
Oh, lonely tomb in Moab's land,
Oh, dark Bethpeor's hill—"

were the words written by Mrs. Alexander on the Burial of Moses.

When you have gotten the basis in the pure tone, based upon absolute musicality—scientifically speaking, periodicity completeness of vibration—subjectively tested, then by variations of that produced emotional colorings, which I must not stop to go into.

So much for the elements of tone color and force. You see you have four vital elements of tone—time, pitch, color and force. All that is technique.

There is no expression till technique is combined with personality; and

personality is always best produced, most satisfactorily produced by paraphrasing, and on that I must not stop to dwell although that is really the most important thing, perhaps, that I could say; paraphrasing of different kinds, that you may be sure to think a great deal more than you can speak. I suppose there is no effective utterance in which a man does not think two or three times as many words as he speaks; just as the stream from a glacier comes down because there are areas of snow above pressing down upon other blocks beneath, and all thus welded into a compact mass, till there is forced out far below a pure flowing stream— (Here the gavel fell.)

On motion, Mr. Chamberlain was requested to continue his remarks.

MR. CHAMBERLAIN: Mr. Chairman, I believe, having talked so much, I would rather answer any questions or volunteer to illustrate anything you wish. We are here for laboratory work.

MISS FLEMING: That work on paraphrasing in connection with personality is something I would like to hear about.

MR. CHAMBERLAIN: Paraphrase is the test of your personality. Don't ever think that paraphrase is a mere literary exercise for grinding out so many pages or so many hundred words of required composition. Expressional paraphrase is simply a definite device for measuring thought to your personality. It is giving you interpretation. It is rather compelling you to make an interpretation. Do you see what I mean? For instance, a boy says, "How shall I speak these lines of Hamlet, beginning:

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines." You might say a good many times over, that is hard quality, that is abrupt force; but that does not take hold of him; it may be true, he may realize it in another person, but in this delicate interior business of expression, there must be something that shall bring the germinating force of the thing within the man himself. Have your student answer such questions as these: "Is Hamlet here giving a lesson as an irritated teacher, accentuating his injunctions with a lead pencil stroke, or is he saying, "Gentlemen, you understand your business, I suppose; and if you don't, the best way for me to get you to do it well is to presume that you do understand it. I don't need to tell you that it is not necessary to rant, tear a passion to tatters, nor to pump your words, or spit them spitefully out; but do it gently, easily?" The student must be made to see the thing which underlies the utterance of Hamlet. This is what I call paraphrase. Paraphrasing should develop in the student a full conception of the character. It is a device for compelling a student to do that which we always have exhorted him to do, pass it through his mind, instead of reading in a merely mechanical fashion; so that he may have through paraphrasing such an understanding of the subject that the words shall convey to him and to his hearers a mental picture. If you go on and read a passage to him, explaining it as you go, telling him, here is a picture which tells us so and so, the boy will say, "That is not reading; that is talking." Well, then,

talk. I think the only way to properly interpret some other person's thought is for us to make it our own thought. That we all know. All I claim for the advance in the pedagogy of the subject is, that different kinds of paraphrasing do not exhort you or the pupils to pass through the thought, but compel it to be done. Now, let us take a case of condensive paraphrasing, for example, that passage in Julius Caesar, where Cassius says:

"I had as lief not be, as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you;
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber, chafing with her shores,
Cæsar said to me, 'Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plunged in,
And bade him follow; so, indeed, he did.
The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point propos'd,
Cæsar cried, 'Help me, Cassius, or I sink!'
I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder,
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god; etc."

Before you get through that long speech of Cassius, you have gotten three, four, five or six distinct and definite pictures, most of which are subordinate. Now, that long speech means just one thing. What is that thing? "Humph!" That's what it means. That is the condensed paraphrase of it. "Humph!" The idea of that little upstart, you know! What should be in this Cæsar? The idea that that little fellow should be running you and me! Why, I can out-swim him myself, and carry him on my shoulder. "Humph!" But that long speech, which contains so many intrinsically beautiful, graphic images should not be allowed to scatter and divert the attention from the main idea. You will find that most of your better-trained students think it necessary to justify those subordinate things; but in order to give them all their due subordination to the whole, I want the student to set before him, if possible, one single word, or even exclamation like my "Humph"—anything that will help him remember the one impression that speech is to give.

Condensing and expanding are not opposed, except as these rafters that counterbalance and sustain this roof. Don't think condensation and expansion are opposed. The great thing is to know your subject, to be able to

put it in half a dozen words; and then to reduce all those to one or two words, to translate them into one or two mental concepts. Get three or four, or half a dozen points before you, so you can survey your course; then at the proper time you are free to make all the divergences.

MR. HYNSON: It has always occurred to me that there are relations between gesture and voice; but it has puzzled me to know why we frequently use the upward gesture when we use the upward inflection, and vice versa.

MR. CHAMBERLAIN: I don't believe any man can state why the whole world with one consent calls rapid vibrations high, and pictures it up here (illustrating by upward gesture). You will find an orchestra man with no knowledge of the philosophy of it, will wink thus to his musicians, if they are not high enough. They always gesture up. I cannot tell the reason why. No mortal can tell except that when we get higher,—this is a guess—the sign of acuteness makes us feel one of two things (by the rapidity of the vibration), which is usually associated with more tension, it makes us feel like screwing something up, lifting our soul up, ideally speaking—makes us feel like flying. There is some kind of ideality—does anybody in the room know why? It is a fact, and I am bound to rest on that fact, that the more acute vibrations do symbolize that to nine hundred and ninety-nine people out of every thousand.

MR. HYNSON: Isn't that because you have called it high and low?

MR. CHAMBERLAIN: No, sir; I think the opposite, that we call it high and low because it meant to our ancestors such a feeling as physical elevation gives us; or such a feeling as physical depression gives us, not because we call it so. In this age there would certainly be some new school ready to give us another term if they did not feel the great force of public acceptation, and the fitness of that which has been accepted.

MR. MCAVOY: This architecture of vocal expression has been reached without any discussion in regard to vocal expression directly, except the huming of a tone and the repeating of short passages indirectly. It is quite possible that teachers and students may thoroughly understand the skeleton work of vocal expression, and that pupils may be able to give the correct quality, time, movement, pitch, force, and all the rest, and utterly fail in giving the expression. No two will express the same passage exactly alike. The individuality enters into it more than the personality; but the personality preceding the individuality must determine as to what the condensiveness is in regard to percepts, and in regard to steps. It will make some kind of picture to every pupil. Each step will lead somewhere; but if the picture is wrong, and the step fails one, there can be no progress. Why will two persons reading the same passage,—for illustration,—“If we knew the woe and heartache waiting for us down the road”—different members of your class may read that passage, some of them having strong vital temperaments, some of them just the contrary, each with physical powers differing from the others—no two members of the class in fact exactly alike physically.

Suppose, for instance, Hamlet is repeated here tomorrow night by one individual, and by another individual the next night, and so on for fifty consecutive nights. If you are interested in the subject of Hamlet, you may come to see them all. Why? Because you know that no two of them will interpret exactly alike. (The speaker here illustrated the different manner in which pupils of differing temperaments might repeat the illustration first given—"If we knew the woe and heartache," etc.) Each individual might read it differently, depending upon temperament; and each will be right, as far as that individual is concerned. So in teaching, we are apt to teach as we read—not that we insist that our own intonation shall be exactly imitated, but we advance the same emotional treatment, the same individuality, the same personality; and we try to have our classes as much as possible adopt that. How can any one person by the aid of psychology—or of all the "Ologies" that relate to expression—through their own individuality, express all that it is possible for the human heart to feel? I think that in teaching vocal expression we sometimes require pupils to repeat the same passages too much after the same model, which is impossible with fifteen or twenty pupils, if natural methods are followed. No two will read the same passage exactly alike; no two should read it exactly alike.

MR. ADAMS: I would like to ask a question of Mr. Chamberlain. Do you not think that it is true that in many cases we by too abrupt criticism are apt to dwarf the personality of our students and keep them from following out their own conceptions, and expressing them accordingly in the voice?

MR. CHAMBERLAIN: Of course that is possible. That is a question of general pedagogy, which does not belong to this hour any more than anywhere else. I am here to express briefly, as I stated before, a few thoughts upon the subject under consideration, and which you are to put together for your own use, and reconstruction. One could talk upon this for a year and never get through it. Yet it is better to have a plan. An architect if he chose to put up a building without using any plans, might say to Tom, Dick or Harry, bring a lot of stone, a lot of mortar and other materials, and let us see how they look; and after a while he might get up the building; but I think time is too precious. I think it better to have a few rational and psychological principles to work upon. Not one person in twelve would object to your dictation unless there is exceptionally good reason why he should. If I understood the drift of your question it was, whether we should employ an inductive or a deductive method. A strict inductive method would require every person to be all that he attempted to express; but the materiality of the average student, even at college, makes that perfectly impossible. I am confident that you would lose a great deal of time on it.

Adjourned.

AUSTIN H. MERRILL, CHAIRMAN.

MISS MARTHA FLEMING, PRESIDING.

THURSDAY, JUNE 30, 1898—9:00 to 10:00 A. M.

MISS MARTHA FLEMING: Our subject this morning is "Pantomime", and the discussion will be opened by Miss Maud May Babcock, of Salt Lake City.

PANTOMIME.

MISS MAUD MAY BABCOCK.

Those gathered here are in a workshop, the school-room, and will probably agree that the technical side of our subject is one extremely difficult to teach correctly,—not because of the demand it makes upon the mentality, but rather because it is the foundation and framework of our entire superstructure; and upon this framework depends the beauty and utility of the superstructure upon which the mentality must rest, as the mind depends upon the physique.

The method of building this framework, that it shall become the means of expression, and not forever expose the unsightly skeleton to the gaze of the world, is an important question that must have presented itself to every thoughtful teacher.

How may this subject be treated that the result may be a manly, womanly expression, which will convey the thought-picture to the hearer, and not engage his eye in a marvelous exhibition of gymnastic movements of arm and body, facial contortions, etc., is the matter before us. How may we build so that the public will see nothing but the glorious building of artistic expression, and even doubt that there is a framework behind it, so perfectly is it concealed? When the time comes that not only in the public schools of this peaceful city, as has been desired by some of our hosts, but in every school throughout the length and breadth of our great land, there shall be skilled teachers of expression, who will direct unconsciously the voice and pantomime of the child; that it may grow with his physical and mental development; when we shall no longer be faced with the present system of so-called education, which nearly kills the entire education of the pupil by its restrictive methods, and personal example and precept of teachers with forced voice and false expression. When we attain that millenial ideal, when our environment shall be perfect, then, and then only, will be the time to say, "Get your thought, and your pantomime will take care of itself."

Whatever our methods of reaching the end, the aim of the voice-builder and teacher of pantomime should be to open and develop the avenue of expression. Not all of us, or our students, attain the sublime height of a

"walking library", but whatever knowledge we may possess, be it little or great, which we cannot express and thereby help humanity at large, is a hindrance rather than a help in life. The aim of life should be not to make mountains out of ourselves, towering above the valleys below; but to raise the valleys, that the valleys may be exalted and the mountains leveled.

Notwithstanding what has been said to the contrary, and the high esteem in which I hold the great man who made the opposite statement yesterday, I must stand true to myself and to my work. If I am to give the results which have come to me in the great laboratory of the schoolroom, I must be true to those results, however much they may differ from those which have been arrived at by those for whose opinions I have the highest respect.

Build the framework in pantomime as unconsciously to the student as possible, without the technique of "descending, ascending and middle lines"—"prone, supine or vertical gestures"—"mental, moral and vital zones"—"concentric, eccentric and normal inflections"—without expressing anger on certain passages, hate, love, etc., on others; in fact, without all the mechanism which has made many, many systematic readers, but never a thoughtful one.

In the early years of my teaching, all of the above technique, and much more, I used; but for the past seven or eight years I have departed more and more from those methods, said less and less about terms, more about principles, with—in my judgment—far, far better results, and reached in much less time. The average student does not want to be an orator or elocutionist, but he needs expression to help him in whatever vocation of life he has chosen. Therefore, give him training to free himself from the environment without the knowledge of methods of attaining that result. Leave the theory to those who intend to be teachers of oratory, elocution and reading, and even for the person who wishes to be a professional teacher. Let his training be first of all an unconscious pantomimic development. The greater gulf that can be placed between pure physical development, whether of voice or pantomime, and the mental process of expression, the better and the quicker will artistic results be reached.

First, make the student a healthy, free animal. If he is not already there, direct him to the gymnasium. Insist upon his taking all the work he can get, under careful medical supervision. Let him be induced to take light apparatus—even so-called heavy apparatus, horse, bars, rings and ladder. Let him be encouraged to enter athletic contests and games; in fact, all kinds of physical exercise. Here I am treading on dangerous ground, I fear, for many of you hold that such development of the body will be a detriment and hindrance to expression; that, growing muscular, we lose expression. Did it ever occur to you that brain, nerves, organs, etc., are developed with muscles, and that the increased demand made upon the system by exercise of whatever character, will benefit the

entire man, not a part; and that if the entire man is benefited, then will not our art be benefitted? The girl who can "skin the cat", take the "angel fly" or play the best center in basket-ball, will do the best pantomime work in class. If it is true with the girl, how much more so with the boy! He or she has the power of reserve force which cannot be found in the physically undeveloped.

Naturally, of course, with the regular gymnastic work described, and class work, the free and controlling exercises of Delsarte, so-called, or any other of the same class, should be given an important place; but let me say that the former, the exercises of Delsarte, are better than any imitations, additions or corrections that have yet been made. These classes of movements, however, are not physical education, only a small part of it; and we lay ourselves open to ridicule when we advertise them as such. The purpose of Delsarte movements is diametrically opposed to the law of development. Power is gained in direct ratio to power expended; therefore, to develop the body we must use movements which will expend force; therefore, by physical education developing physical manhood and womanhood, training the motor and sensory systems to carry messages from the center to periphery, and vice versa, getting perfect control of the myological apparatus by movements, until the beautiful machine acts through the reflex centers, not through the cerebral centers, which will cause the conscious, awkward movements seen in the pupil beginning this science, and too often in the teacher of this same branch.

Remember, also, that the utility of the machine depends upon the fuel you give it; that this machine, or body, is constructed of the material we place in the body. Can you construct a grand palace with rubbish? Then construct not, defile not the temple of your soul with unworthy elements.

In the school room urge the students to use action, whether good, bad or indifferent. He must give effect to his childhood, if a man, where his education in pantomime was left undeveloped. He must begin at ABC for the same reason that he would begin in the chart class, no matter what his age, should his education in the school room have been neglected.

Now, as man in his development from a soul, to full, complete, rounded maturity, Science tell us, evolves through hours, days, weeks and months, and in this evolution resembles at different stages all the divisions of the animal kingdom, and from birth on passes through the entire gamut of man, step by step from the prehistoric type to perfection of manhood, as nearly as we know it in the nineteenth century; after this same analogy, I believe that the evolution of pantomime progresses. We pass through all the stages of development; but as the man without educational advantages will learn in the school room in a year what the child may take ten to do, because of his experience elsewhere, so the grown student in pantomime may develop in a year all that the child may take ten—nay more, to accomplish; yet he will present the same phases of development. For example: The student will first use no action at all, which will correspond with the

early embryonic development; then later he will use nearly all arm action, and much of it which belongs to the infantile period. In the infantile stage the development of expression is greater than impression, and we have the showy exterior without the mentality behind it.

Never correct, but rather encourage the student, that he may pass through this childish, barbaric stage, a stage which corresponds to the love of primary colors. Perhaps you meet an early student whose taste has been so well cultivated that he is sensitive to windmill movements, and he detests himself for using them, but seems to be unable to do otherwise. Explain this matter to him, and to get him through this stage quicker, urge him to talk to the flowers, or sky, or earth, or mountains; to hold direct conversation with the creations of his Maker; and much may be done to aid this by paraphrasing. Through these methods, and as his vocal expression develops and the student becomes more capable of entering into the thought, as he becomes more saturated with his subject, the central action will be developed.

The theory of gesture may be taught best as the subjects are brought up by the students themselves. Never criticize action of any kind directly, or indirectly. When a law of pantomime is violated, note it, and bring up the underlying principle of this in the class at the proper time. In that way, bit by bit, the whole realm of pantomime has been developed, objectively and subjectively, and the individuality has been preserved and developed without conscious action. The sublimest pantomime is that which does not call attention to itself. Never make a gesture, whether of arm, body, or face, if you can do without it. It is to be regretted that feather movements, waving of arms, have been called Delsartean. These exercises properly belong to physical development—gymnastics—and should not be used as gesture. For my part, neither in the study of the pupils of the Master Delsarte, nor from reading the fragments of what he left, do I find any encouragement for these gymnastic movements as gestures. It seems to me that he urges very strongly indeed the development of the central, rather than the periphery action.

Last, and perhaps the most important, the principle of gesture is, that it should precede speech. As this is the most important, it is the last to be developed by the student, and is the most difficult of development by the teacher. Get the thought first, urge the student to go over the idea in his mind before it has been uttered, and the expression will then be more apt to precede the thought. This takes only a moment to say, but it would take months and years to develop, and the result must be brought about in your own way.

How can one who has given the least thought to the subject, tell us, as was done yesterday, that the printed page conveys all and more than the spoken word?

Take for illustration the little sentence suggested here a day or so ago, "You must go." Suppose the speaker to be in the next room, and think of the multifold meaning and many ideas which he may suggest to you through

the medium of those three words and his voice. Then bring the speaker into your presence and add to his voice pantomimic language, and lo! the ideas, feelings, have become a thousand. Yet the printed page can only show three words, "You must go."

How much training must be necessary in order to give these shades of thought and feeling! So with Carlyle, I would say, "Next to the man who can write a poem, is the man who can read it well." But I would go even farther and say, that the brain work necessary to interpret a literary work, be it prose or poetry, is greater than that of the writer. The interpreter must put himself in the place of the author, think the thoughts as the author never has, make it a part of himself, decide many points of interpretation which have never come to the author. Many an interpreter has asked an author what he meant by certain lines, and the author has been unable to give him aid; it was an inspiration to the author. Or the interpreter has suggested a meaning that the author at first rejects, and after a little thought accepts. What can this mean but that the interpreter has put more thought upon the work than the author himself? When an author says to a reader, as many have said, "I never comprehended my own work until I heard you give it," what is meant but that the interpreter is the instructor—illuminates even the originator himself?

Let us enoble this great art which embraces so much. Let us strive toward perfect development, mentally, spiritually, and physically, that we may reflect credit upon this greatest of all professions!

MISS FLEMING: The subject is now before you. I hope we shall fill in the program. Miss Babcock has given us some good strong principles to think of. One point was, not correcting, but accepting what is crude in expression, if it is along the line of development in the child. Another point was in reference to rendering the student unconscious of the body in the expression of thought. If you will take the discussion up at once and confine yourselves to the time limit, we shall get as much as possible out of the half hour yet remaining of our time.

MR. MCAVOY: I want to call attention to two or three things which I think misleading. The dissertation was excellent in most parts, but here is a statement made, for illustration, which evidently must be taken in some other view than as stated by the speaker, or else she did not mean what she said. Speaking of gymnastics in the development of the body and the use of heavy apparatus. It is now an admitted fact by all physiologists, and especially by physicians, that over-development is dangerous. To use for physical development dumb-bells of three, five or ten pounds weight, is now considered an excess by all thinking people. It is a well-known fact that athletes never live to a ripe old age. This over-development of the physical will not make a student a better pantomimist. I think we should be careful in regard to physical development; it is much better that we should stick to our trade, and direct our pupils to go to those who know how to develop the body, and not attempt to be physicians as well as elocutionists. It seems

to me that she did not endeavor to divorce the physical and mental; but she made the statement in effect, that mentality and pantomime were the same. Now, gesticulation, or pantomime, are simply the art of expressing passions and emotions which have nothing to do with thought. Why should we take so much pains to teach this grace, when we have not many artists who would take any of those people, who are such exponents of grace, for models. The artist would rather step into the street and choose some laborer who is tired, and who is relaxing himself, for there he will find a better subject for his art, in perfect relaxation. It seems to me that those of you who have not read Mrs. Anne Payson Call's "Power through Repose," have not gone into the subject fully.

MRS. MARTIN: I would like to hear from Mrs. Tisdale upon this subject.

MISS BABCOCK: I would like to make myself clear before Mrs. Tisdale speaks. I wish to say that I heartily approve of Mrs. Call's book. I believe in it with respect to relaxing exercises in the gymnasium. I also wish to say, that I find no person in a gymnasium, who knows anything about his business at the present time, who uses eight or ten pound dumb-bells. The idea of the maximum weight and minimum of exercise, has been relegated to the past ages; it is now, the maximum of exercise and the minimum of weight; but the point, of course, of developing the upper part of the body, that's another subject. I also wish to say that while pantomime is an education of the muscles rather than of thought simply, yet we must waken the mind first through the brain, or the thinking part.

MRS. TISDALE: I did not expect to take any part in the discussion this morning, but to listen to others. One point Mr. McAvoy brought up, I should like to speak to. I notice in modern art, especially, pictures of Christ, how far they fall below the transcendent ideal of that spiritual character. I listened to a lecture from one of our artists who had studied many years abroad, and I made this remark to him: "Why is it that all modern pictures of Christ have so little suggestiveness of our ideas of him?" He said, "Shall I tell you? There is an old man on the streets of Paris who has been posing for Christ for the last ten or fifteen years, and he is an old brute." That, I think, answers the question, and much that may be said is comprised in it. So, as to results obtained, when we, without knowledge and without cultivation, do things for grace.

The feather movements were spoken of. I consider the feather movements have great value as to manner of expression; it is not that you are to think that you are lifting your arms gracefully, not at all. The individual who studies for that order of grace makes the mistake of his life. It is not grace we should seek, but truth. This idea teaches you to lift from the shoulder, to economize force, lifting the free hand from the arm and shoulder; and if it is done without thinking effort, you get most excellent results; but if you are studying grace, you had better be doing something else. Not only the arms, but the legs--excuse me, legs--must be educated

to express thought. In fact, legs that are not expressive over-balance anything that may be done with the hand. A few years ago I was in Bay View, and went to an oratorical contest. One young fellow had a most excellent oration; but he did this (illustrating by forward movement of the leg); and then he said something else, and he did that (illustrating); then he said something else, and he did that (illustrating); and he kept it up until everybody was perfectly wild! Yet he had the best oration, but it was killed in delivery, which is not an uncommon thing, from a lack of knowledge of how the thought should be expressed through the body; and this knowledge does not come by intuition.

MRS. BRICE: I want to ask if I understood Miss Babcock to say, that the gesture, or physical expression, precedes the vocal expression? It seems to me that Miss Babcock disproved that in her extemporaneous peroration, where her gesture and speech were simultaneous.

MISS BARCOCK: I believe that thoroughly; I think if you watched very closely, that you could see that I had the thought in my mind before the vocal expression came, because that must show itself in the face. I spoke of pantomime of the whole body; a play of the features, which I think is the highest form of expression, does precede the vocal expression.

MISS BLOOD: It seems to me that Miss Babcock brought to us a very important principle, and something that I, for one, feel the need of studying very carefully, when she spoke of the stages of development. We are studying that thought with our children. We are observing that all along the line of our public school education; but it seems to me that many times in our work in bodily expression, we have not learned this; and I would like to ask Miss Babcock if she would tell us what stages she has found to be the natural stages of development.

MISS BABCOCK: Well, I have tried to observe that, and I am still working on this point at the present time; and I think we have to make a great many observations before we are able to make any statement upon this matter. But speaking generally, the only thing I can say is, that the peripheral action seems to come first, and then that seems to develop into central bodily action, which is more gesture coming from the chest and body; afterwards it seems to develop in facial expression. Those are the three points I have observed, but as to the minute details of that, I must say that I put down many points between—many stages on my road—that I thought I had fixed rightly, and then again I have found an exception that would supersede the rule, so I have abandoned it and not ventured to establish the exact rule; but I am still observing that very carefully in my classes, and hope to come to a definite conclusion later. I think, scientifically, we have to be very careful what we state.

MR. ADAMS: I am more than pleased with much that has been said, including the paper. I may be mistaken in my judgment on the question; but I believe firmly from what experience I have had, that there is a danger of extremes upon either side. That it is absolutely wrong to take a pupil,

a boy, say, in whom expression is very faulty, and force him to take certain positions, criticizing his efforts, I believe all will admit; but there are those whose channels of expression have been well opened, and with whom I believe it will save a vast amount of time if we will give them a point, by example or questioning; and in some cases by saying absolutely, "Don't!" that will lead them to try to do what is necessary, from the soul,—and mind back of it—and accomplish more quickly by far than we could otherwise our purpose. I would be careful, but I do think there is danger of our being too much afraid to say, "Don't." "Thou shalt not" has been written all the way down the centuries, ever since the Ten Commandments; and I believe it enters into every department of teaching. I know a case where a young man graduated in one of the leading universities of England, spent four months' time in continued instruction under one of the best professors in the United States who was an ex'-remist in this regard. I honor him; but the young man, at the end of that time, still was jerking his body in this way (illustrating) in everything that he said. He hadn't gained one thing in four months with regard to action. In my estimation, the condition that was back of that was a condition consequent upon and indicative of lack of nerve control; and to get at that psychic condition, all that would have been necessary would have been to have said to him: "Don't!" and taught him relaxation. Perhaps I am mistaken.

MISS CRESSWELL: Don't you think we had better study the individuality of the pupil? It depends, I think, entirely upon that.

MISS BABCOCK: I believe that most thoroughly. I believe all our work must be individual work, and what I have said here is stated merely as a generalization; it is very general. I cannot be specific at all. It must be considered in a general way.

MISS HARTKE: In regard to the general question, I have had experience in studying. It was not exactly in pantomime. When I took the first lesson from a certain teacher, I had never noticed that I had a tremor in my voice; it was an affection, and nobody had called my attention to it. But in the first lesson, the teacher called my attention to it and I am sure I never had it again. Through a course of voice training, probably, I would have kept it forever. I have had a little experience with gesture. I put my mind to it and the result was an absence of self-consciousness.

MR. BURGESS: I rise in the interest of truth. I fear that children have not received their full credit here this morning. There are children, and there are children. I have seen a high bred child with a large soul, with intuitive thought play the most beautiful strains of truth on his free and pliant instrument. I have looked at them with envy, and have said,—if I could do like that! I have noticed in the faces of some children intense expression before they could hardly speak. I believe Miss Babcock, if she studies children under the microscope in her laboratory sometime—her own sometime—may revise her theory.

MISS BABCOCK: I shall agree with the speaker thoroughly; but I was

speaking of the child after his education and repression at school, not the child before he comes to school.

MISS BLOOD: It seems to me that Mr. Burgess has given us what may be the key-note to bodily expression. Children are free until we make them self-conscious. They work always from a central thought or impression. Can we not utilize that in bodily expression, and by giving the thoughts, retain the unity of the whole body all along the line of our training? I believe it can be done thoroughly.

Adjourned.

SECTION II.—INTERPRETATION.

CHARLES F. UNDERHILL, CHAIRMAN.

THE LYCEUM.

TUESDAY, JUNE 28th, 1898.—12:00 M. TO 1:00 P. M.

CHAIRMAN UNDERHILL: Without losing time for those who may come in later, I would say that in preparing the work for this section, the Committee was of one mind as to the questions proposed, and also agreed that it was not worth while for us to make herculean efforts to try and parcel out every minute of the time. We have invited one lady to open the subject, "Comparative Methods of Reading Men's Parts by Women, and Women's Parts by Men." She will doubtless speak from the woman's standpoint. We have invited one man, who will presumably speak from the man's standpoint, and they will both illustrate by the use of the Shakespearian selection whatever theories they advance in their opening remarks, the purpose being, as we have so much of theory in the teaching work, and in fact in all that pertains to our art, to afford here an opportunity for an illustration in actual practice of the thing we have in mind when we talk about it.

Having said so much, it is hoped those who participate will proceed one step further and actually do the thing to which they may refer.

We have invited Mrs. Elizabeth Mansfield Irving, of Toledo, Ohio, to open the subject.

COMPARATIVE METHODS OF READING MEN'S PARTS BY WOMEN, AND WOMEN'S PARTS BY MEN.

MRS. ELIZABETH MANSFIELD IRVING.

In the comparative methods of reading men's parts by women and women's parts by men, it is not the brain, physical endurance or insight that makes the difference in their truthfulness of interpretation, but rather in the purpose they put behind the work.

It is only when the motive or motor power is the same that the results are the same. It is not my intention to seek to widen the gulf between the

methods of men and women in delineation of character, but rather to add my mite to help them to so join hands and thoughts in the work that there shall be no practical difference.

There should be no sex in interpretation. That the weakness that leads to mistakes is a part of human nature we all allow, but that it is alone masculine or feminine, we can never admit.

It has been said "That the profession which should have lost all the natural difference between the masculine and feminine membership, in their work would be like the Garden of Eden with two Adams and no Eve." In the study of character work, a thorough knowledge of men and women is indispensable.

I grant there are and should be natural differences in the results of their work, but they should sustain to each other the same relative relations.

We all work from our own standard, and that standard has been erected by birth, education and environment. Given the same qualities at birth, followed by the same environment and educational advantages, the interpretation of character will be the same by men and women.

Women are still in their infancy in educational development, and therefore more likely to err in representation of character, especially in certain phases of work where habit of thought has not led them.

It is not unusual to find a boy or man in perfect sympathy with his mother, and because of that sympathy and that understanding of one woman, he understands all women the better, and should be better able to analyze and interpret women characters. It is unusual, however, to find a girl that thoroughly understands her father; it is quite as unusual to find a woman that perfectly understands men, and herein lies their great disadvantage in interpretation of men characters.

It is a noted fact that women readers in representing men are apt to take a guttural voice or tend toward that; while men in representing women use a falsetto voice or tend toward that; hence the characters requiring such voice are truest to nature, while the higher ideals of either sex are apt to be lost sight of by both.

How often do we hear remarks of this kind: "He is a good reader, but can't represent women," and "She hasn't the faintest idea of men characters." While the critics approve of the rest of their work, it is almost invariably when readers strive to represent good men and women that such remarks are made of their rendition.

If women readers attempt to imitate men readers in their interpretation of character, in almost every case they will make their work coarse, often to offensiveness. The same rule holds good here as when a woman enters a business or profession that has been deemed the province of men. If she attempts to put on mannish airs, we get the monstrosity so well known as the "New Woman," and failure must be her ultimate goal. Womanly women the world over, have not only been the admiration of men, but also of women. Woman's crown of glory is in her womanly attributes.

When we work to understand men and women as they really are in every day life, then we are nearing a true and complete interpretation of their parts in dialogue. The great need is thought and knowledge, coupled with untiring industry. I think it was Edison who said: "Every ten parts of genius is made up of one part of inspiration and nine parts of perspiration."

We are not only responsible for what we do purposely, but for what we unthinkingly do. The thoughts and actions of an interpreter of dialogue for the public live on long after the body has crumbled back to dust. Who can measure the power and influence of one such worker, if for good, and who can measure it if for evil? The professional exponent of character work should make his life, not like the nettle that stings whoever brushes against it, but rather like the beautiful fruit tree, that in the spring time sheds its glory of blossoms and fragrance on all within its reach, and in the autumn blesses with its bounteous fruits. Happy is the man or woman if the smile he wears is the reflection of a sunny disposition and a nature at rest with self, and who lies down at night to peaceful slumbers with a consciousness of duty well performed, and wakes at morn refreshed and well prepared for the tasks of the new day.

By remembering that noble manhood and womanhood are the highest attainments in this life, we can so interpret thought and character as to awaken in our hearers such purity and loftiness of feeling as possesses us,—each one thus leaving from the force of his own individuality an impress for good that shall be truly lasting in its influence. The standard by which character is measured should always be the Divine ideal of manhood and womanhood.

It is not enough as we stand face to face with the interpretation of character, that we be educated simply in knowledge. If we are selfish, we cannot portray perfectly a noble, unselfish character; if we have no brightness in our nature, how shall we give to the world the light of a sunny character? If we have no sympathy with the infirmities of age, how shall we portray such a character? To the lover of children, the child's prattle is music to his soul, and child character becomes easy of delineation. I do not say we must be every character we represent, but we must have within us the responsive element of appreciation that will guide us rightly in our study. The Christ understood all manner of men and women because of the perfection of character in himself.

To destroy all distinction between men and women in character representation would be to mar the glory of each. Our greatest responsibilities are in the line of our natural endowment. When we overstep this line, then our way lies against nature.

In the example from Julius Caesar, chosen by the Committee, we get a glimpse of the home life of Brutus and Portia—a home, too, where love is a ruling element; but just at this point so overshadowed by the spirit of conspiracy that Portia scarcely knows her husband. But this phase of Brutus'

character is not unlike that exhibited by some of the statesmen and professional men of our day, great in the business to which they give their time; but time and thought are so taken in that line, that they are not comfortable to live with, and anxiety must often be the wife's attitude.

In representing these two characters, I must make a voice for Brutus, while I give Portia my own voice; and some of my good brothers present must make a voice for Portia, but can use their own voice for Brutus. I claim, however, that the reading of each would be relatively the same, and the thought prompting that representation of character the same. Portia says:

JULIUS CÆSAR. Act II. Scene I.

Portia.	Brutus, my lord!
Brutus.	Portia, what mean you? Wherefore rise you now? It is not for your health thus to commit Your weak condition to the raw cold morning.
Portia.	Nor for yours neither. You've ungently, Brutus, Stole from my bed; Dear, my lord, Make me acquainted with your cause of grief.
Brutus.	I am not well in health, and that is all.
Portia.	Brutus is wise, and were he not in health, He would embrace the means to come by it.
Brutus.	Why, so I do. Good Portia, go to bed.
Portia.	Is Brutus sick? and is it physical To walk unbraided and suck up the humours Of the dank morning? What! is Brutus sick, And will he steal out of his wholesome bed, To dare the vile contagion of the night, And tempt the rheumy and unpurged air To add unto his sickness? No, my Brutus; You have some sick offence within your mind.
	I grant I am a woman, but withal A woman that Lord Brutus took to wife;
	I grant I am a woman, but withal A woman well reputed, Cato's daughter. Think you I am no stronger than my sex, Being so father'd and so husbanded?
Brutus.	You are my true and honourable wife, As dear to me as are the ruddy drops That visit my sad heart.
Portia.	If this were true, then should I know this secret.

In the selection from Lear we also have a picture of home life, but so different from the other, because the love element is left out of it. In our view of these women here, we judge that Goneril is like her father, and we wonder immediately if Cordelia is not like her mother, and are quite content in the thought that she is. Regan is one in whom the traits of both father and mother are at war with each other, and the father's character-

istics predominate. Voice and character must correspond; and we will give Lear an old, guttural voice; Goneril a guttural voice, not so heavy or so old as Lear, but cold and unfeeling; Cordelia, a simple, pure voice, and weaker than we gave Portia a moment ago; and Regan, a voice between the two; Goneril's voice, softened a little by the mother spirit. Lear says:

KING LEAR. Act I. Scene I.

Lear.

Know that we have divided
In three our kingdom; and 't is our fast intent
To shake all cares and business from our age;
Conferring them on younger strengths, while we
Unburthen'd crawl toward death. . . . Tell me, my daughters,
Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge. Goneril,
Our eldest-born, speak first.

Goneril.

Sir, I love you more than words can wield the matter;
Dearer than eye-sight, space and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er loved, or father found;
A love that makes breath poor, and speech unable;
Beyond all manner of so much I love you.

Lear.

Of all these bounds, even from this line to this,
We make thee lady. . . . What says our second daughter,
Our dearest Regan, wife to Cornwall? Speak.

Regan.

Sir, I am made
Of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short; that I profess
Myself an enemy to all other joys,
Which the most precious square of sense possesses;
And find I am alone felicitate
In your dear highness' love.

Lear.

To thee and thine hereditary ever
Remain this ample thlrd of our fair kingdom;
No less in space, validity and pleasure,
Than that confer'd on Goneril. Now, our joy,
Although our last, not least; to whose young love
The vines of France and milk of Burgundy
Strive to be interest'd; what can you say to draw
A third more opulent than your sisters? Speak.

Cordelia.

Nothing, my lord.

Lear.

Nothing!

Cordelia.

Nothing.

Lear.

Nothing will come of nothing; speak again.

Cordelia.

Unhappy that I am, I cannot heave

My heart into my mouth; I love your majesty
According to my bond; nor more nor less.

Lear. How, how, Cordelia! mend your speech a little.
 Lest it may mar your fortunes.

Cordelia. Good, my lord,
 You have begot me, bred me, loved me; I
 Return those duties back as are right fit,
 Obey you, love you, and most honour you.
 Why have my sisters husbands, if they say
 They love you all? Haply, when I shall wed,
 That lord whose hand must take my plight shall carry
 Half my love with him, half my care and duty;
 Sure, I shall never marry like my sisters,
 To love my father all.

Lear. But goes thy heart with this?

Cordelia. Ay, good my lord.

Lear. So young, and so untender?

Cordelia. So young, my lord, and true.

It was my intention simply to read these passages without accompanying action, leaving that for others who will take up the subject of gesture. Possibly, however, I was unable to confine the interpretation entirely to vocal expression.

The dramatic reader that interprets to the fullness of a responsive nature, uses voice, gesture, attitude and facial expression in his exposition, subordinated, however, to the occasion; remembering always there is an eternal fitness of things that cannot be disregarded in artistic work. May we as men and women in our profession ever prove that the guardian Goddess of Liberty, whose magnificent statue stands at the commercial portal of our land, welcoming the people from every nation, is not only emblematic of our inborn love of freedom, but also of our virtues and worthy characteristics as a literary people, and as the truest interpreters of the best thought of the centuries?

MR. ADAMS: If I understand correctly what has been said,—and I believe I do,—I fully concur in every statement. Without stopping to note very carefully the mechanical part, the one who has preceded me has struck at the heart of the whole matter. While we must take certain exercises to make the body free to express the soul, and to make the voice perfectly flexible and easy, if we have not the soul and the thought to express, no amount of flexibility will be of any special service. However, it is well to know sometimes, as a matter of interest at least, something of the different methods employed by different impersonators to represent the voices of the opposite sex. Here, perhaps, some are wrong and some right. I confess myself not satisfied with my own efforts, and feel that in coming here my main purpose is to do my part in helping along the objects sought here, by giving you what little experience I have had, and to learn from you. You will observe that some in changing the voice, make the change largely in quality; but it seems to me that a change in quality denotes rather a change in character than in sex. I will not say that it is impossible for a person to

so cultivate a falsetto voice that he may give an excellent imitation of a pure, full, true lady's voice; and perhaps so to cultivate his feeling that he actually will feel it; but I must say I have never seen it done. The only thing that makes me think it could be done by any possibility, is from having heard one or two male sopranos, whose voices were so rich and full that I could not believe until it was proved to me by the voice suddenly coming from a height to a depth that the one before me was not a lady; whether this in speech could be applied, or not, is a question. I say, in my opinion it may be possible; but it is doubtful. I cannot do it. That the falsetto voice is sometimes used to good advantage in caricature, there is no doubt; but that is true in setting forth a gentlemen's character as well as a lady's. That men who use habitually the orotund quality find it comparatively easy to change to a lady's voice—in their own estimation, at least—by the use of the ideal normal, I think is also generally accepted; but for those who believe that ordinary conversation should be in a normal voice, with the resonance upon the hard palate, this method would hardly do. Then, we find some who make the entire change in character and pay no attention to anything else. This then, must eventually be the plan; that it must be the first thought, the thought to be carried all through and used at the last, I am convinced. As a matter of interest and assistance it may be well also to call attention to the fact that we nearly always use a little different pitch. I have noted that in nearly all cases, the one who preceded me being no exception, when a lady represents a gentleman's voice, she lowers the pitch of her voice, unless the peculiar character of the man raises that pitch. And when a gentleman represents a lady's voice, he raises the pitch correspondingly, usually from a third to a fifth. This, however, once mentioned, I believe is sufficient. But how even this is varied was well illustrated last evening by the gentleman who gave us selections from Ben Hur. You will notice that in the representation of Ben Hur's voice, at one place especially, where he was having a conversation with his mother, the voice of the son was on a higher pitch than the voice of the mother. This was not given as a difference, however, in their sex. The variation was made by the difference in age and the difference in feeling. The young man was excited; his voice went higher; he had also the voice of youth; and the mother was trying to calm him, and she had the voice of age; so even a gentleman's voice may go higher than a lady's, and a lady's go lower than a gentleman's, in depicting them. I am convinced that the best we can do is to suggest, and believe that such suggestion must in every case come from within, not without.

The one who preceded me has made the statement that whenever a lady tried to act like a man, she became "mannish," not manly. It is just as true that whenever a man begins to try to act like a woman, he becomes womanish, not even womanly. Accordingly, of all the plans, change of quality, change of resonance, change of pitch, while I believe that the more common one and the more successful one, speaking simply of that which is

mechanical, is that of change of pitch, I also believe that under it all, and through it all, must be the one motive force of feeling and thought; and if we turn directly to the example that is given, we will notice in the first case that Portia is concerned, as has been stated, and approaches Brutus with a definite purpose. Her love for him is leading her to expose her own health, as many a kind and loving wife has done, in order to bring him back to himself. Here then is the motive. When I read the part of Portia my thought will not be, what am I going to do with my voice; but, what, as Portia, do I try to get Brutus to do? How does Portia feel? That is the thought. When I read that part of Brutus, it will be for the moment as though I were Brutus, as nearly as I can feel it; to live the character, to give forth just what Brutus thought and felt, to feel with him the restraint. He feels that he dares not, he must not let out the secrets of state; he must not let her sorrow and worry over those things of such great moment; and so love for the state, but above all, love for his wife, leads him to be quiet. Every one of those emotions must struggle in my heart, if I give it correctly. And in direct proportion as these emotions do struggle within me and seek their proper outlet through the face and the body will I interpret properly the part. (The speaker here read from Julius Cæsar. Act II. Scene I. See page 234.)

In the study of Lear, I will say, that while my reading will be something different, perhaps, from the one who has preceded me, and still more different from that which I have just given, I do not desire it to be inferred that in either case I consider my reading preferable. I find that I never read anything twice alike. Some of you may disagree with me, but I am candid in saying that I do not read anything twice alike. According as I feel, I read; sometimes I might come nearer the true interpretation, sometimes farther from it. I agree as regards the characters, but there is one element I have always been accustomed to make more prominent: I am open to conviction, and it is probable I may change my mind now after thinking of it. It will not be the first lesson I have taken from Mrs. Irving in this regard. I look upon these two characters, Goneril and Regan, as hypocrites. The hypocrite always over-does. You remember how Richelieu, looking suspiciously after one of the characters who has just been at his side, and upon whom he has conferred promise of honor, says: "He bowed too low!" I do not believe it is possible to be a hypocrite and not over-act the part. So, in this case, that is the difference in the characters. Now, we will turn directly to the lines themselves. If I "put on" it is because I believe the character "puts on." (The speaker then read as follows: King Lear. Act I. Scene I. See page 235.)

CHAIRMAN UNDERHILL: I am sure we must all regret now more than we did at the outset that we lost fifteen minutes at the start. I must remind members that we hope to receive more questions to be answered Thursday morning.

Adjourned.

CHARLES F. UNDERHILL, CHAIRMAN.

WEDNESDAY, JUNE 29, 1898—12:00 TO 1:00 P. M.

CHAIRMAN UNDERHILL: Because of the fact that the time is so short, we shall confine ourselves to the consideration of the Scotch dialect only. Mrs. Frances Carter, of Toledo, has consented to open the subject.

SHOULD THE SCOTCH DIALECT BE GIVEN IN ITS PURITY OR PARTIALLY TRANSLATED.

MRS. FRANCES CARTER.

No branch of literature has received more serious and detailed consideration from the greatest masters in the art of letters than that of homely dialect. It has been conspicuously prominent since the beginning of modern written thought and utterance. From Shakespeare to Dickens, from Dickens to Maclarens.

These writers have shown that dialect and forceful and substantial manner convey to us a positive strength of soul, dignity, beauty and grace, purity and sweetness. It does all this as surely as refined speech and action.

In the study of dialect we are permitted to view the out-lying wilds of culture and civilization. We learn of nature in its simplicity; we view conditions, crude perhaps and homely, but none the less refreshing and elevating. The reader here finds broad fields for the enjoyment of his art. Through dialect as through choicest English we move to sympathy, arouse to indignation and delight with wit and fancy. It is Nature's voice speaking to us and it penetrates and awakens; it soothes; it delights.

As interpreters of literature then we should as reverently enter into the use of dialect as choicest English. Our efforts in this scholarly and elegant direction suffer no neglect—in this we must be schooled—so must we be as diligent in the study and use of dialect before we attempt to be its interpreters. To become a successful dialect reader the first qualification is a love for the people we would impersonate.

Mechanical skill in the use of words, in the manipulation of tone, in facial expression, must be supplemented by a thorough knowledge of and affection for the ones whose thoughts we would translate. Can anyone doubt the love of Riley for the people of his Hoosier State; do we doubt the love of Field for the children; had Joel C. Harris not loved the people of whom he wrote could he have gathered up the legends of the slaves and yielded them to us so affectionately? Had not Maclarens loved "Auld Scotland" could he have given us Werlum M Lure, The Shrewd Elspeth, or the Saintly Margaret? With reverent love then for the Scottish people, which must follow an intimate and accurate knowledge of their character, we begin the study

of their dialect. Words must be analyzed with reference to duration, original and altered meaning; pronunciation must be given special thought, also tone and cadence, which is the very soul of Scottish dialect. The Scotch delivery is slow and deliberate; the rythm measured. A Scotchman thinks slowly, he weighs well his words before they are spoken. He never speaks lightly or frivolously. He is serious and thoughtful even in his humor. This is because their lives have been serious. With slow, diligent perseverance their daily bread has been wrung from mother earth. They are surrounded with bold, rigorous scenery. They have wrestled for a year with the weighty problems of Calvanism. Life with them has been a heavy march. This is all reflected in their medium of speech, in its movement and delivery (illustrating).

In beginning the study of this dialect it is natural we should do our thinking in English, while struggling for the mastery of a word or sentence. So far as it relates to the establishment of a clear understanding of accurate knowledge in our own minds, concerning definition and pith and point of narration, this manner of procedure is logical and right, but we should eventually become so schooled in definition, so ready in perception that we may think as well as pronounce in dialect. One is not considered proficient in French or German unless competent to converse on ordinary subjects. Our words must come as in social conversation rapidly and easy, not with studied translation. We should be just as exacting with ourselves if we would be interpreters of dialect. If we wish our readings to be soulful, vivid, animated and real; if we would efface the stamp of mimicry and lead the listener up "Glen Urtach" across the Highland River, or seat him in the "Auld Kirk," and flood his mind with quaint and orthodox truths; if we would lead him to the bedside of the dying doctor, or up the rugged and lonely path with Flora Campbell, or yet farther up the broken path and into the bordered lane that fronts the home of Whinnie Howe and seat him Beside the Bonnie Brier Bush; if we would present the living pictures of Scotch life and landscape, if we would impress with Scotch dignity and orthodoxy, pathos and irony, our words must be the instant product of thought, attitude, countenance, gesture; must evidence reflection of Scotch thought. In recitals dialect should never be translated into English in order that the audience may more readily comprehend.

The power of an attitude, a gesture, or an expression has never been over-estimated. We know something of the value of each. Even the dumb instinctive animal, the helpless babe, the unfortunate mute, by a look or an unarticulate sound readily makes known his thoughts. Surely we should accomplish as much by our various powers of expression.

If the thought expressed possesses the reader to the exclusion of all else; if it permeates mind and heart, the audience, by shades of tone, accent and manner, by gesture and facial expression, may be led readily to follow the speaker, to understand each phrase and appreciate its meaning.

There may possibly be exceptions to this rule. Special circumstances or

surroundings may make partial translation advisable. But one will scarcely ever face an audience now that will need enlightenment in the way of translation; if enlightenment is needed give it by gesture and facial expression and shades of tone.

Another potent reason why we should not translate is: all translation weakens the force of the thought. In translation from the Latin, Greek and German, the thought suffers a loss of vitality of life, of beauty; the same holds true of translated dialect.

History, fiction and general literature have long been prodigal in their delineation of Scotch character and characteristics. When we use the Scotch dialect we do not impersonate a mysterious legendary being, known only to students of history, but a living, thoughtful personality, of whose mental traits and of whose language a great deal of general information has been disseminated. It only remains for us who would impersonate the Scotch character to give it its full strength and beauty and purity. We must give the people that special knowledge and insight into Scottish life and character. Our interpretation must be full of feeling, intelligent and forceful. This can only be done by giving the dialect in its purity.

At the close of her remarks proper, Mrs. Carter gave an illustration of the Scotch dialect, prefacing her reading by again repeating her statement, that in the treatment of Scotch dialect, slow, measured rhythm is necessary. Mrs. Carter read the following:

THE LITTLE MINISTER. Chapter X. Page 87.

J. M. BARRIE.

Waster Lunny. "When Mr. Dishart gave out Ezra, he sort o' keeked round the kirk to find out if he had puzzled onybody, and so there was a kind o' a competition among the congregation wha would lay hand on it first. That was what doited me. Ay, there was Ruth when she wasna wanted, but Ezra, dagont, it looked as if Ezra had jumped clean out o' the Bible."

"You wasna the only distressed crittur," said his wife. "I was ashamed to see Eppie McLaren looking up the order o' the books at the beginning o' the Bible."

"Tibbie Birse was even mair brazen," said the post, "for the sly cuttie opened at Kings and pretended it was Ezra."

"None o' that things would I do," said Waster Lunny, "and sal, I dauredna, for Davit Lunan was glowering ower my shuther. Ay, you may scowl at me, Elspeth Proctor, but as far back as I can mind Ezra has done me. Mony a time afore I start for the kirk I take my Bible to a quiet place and look Ezra up. In the very pew I says canny to mysel' 'Ezra, Nehemiah, Esther, Job,' the which should be a help, but the moment the minister giv'ees out that awfu' book, away goes Ezra."

CHAIRMAN UNDERHILL: Miss Katherine Oliver, of New York, has consented to take part in the discussion, and will now address you.

MISS OLIVER: I think Mrs. Carter has said all there is to be said upon the subject. I quite agree with her that we should give dialect in its purity. I will add one other thought to what she has said about taking time in giving Scotch dialect. There is another reason, I think, why time is very

important, and that is, because the audience must translate into English in listening; and if you hurry it, if you do not give time, they have no opportunity to make the translation, to know just exactly what you mean before you go on. I think, of course, the first object is to be understood, even in dialect. If you are not understood, then it is like "Sounding brass and a tinkling cymbal"—does not do any good. But I think we often underestimate the intelligence of our audiences. I remember one night in New York when I was giving a recital, the editor of the Scotch-American was present—I forget his name now—and he came to me afterwards about it. He is a Scotchman himself—and he said that that was all right, but that he thought I should not give it so broadly as I did, for the sake of the Americans in the audience, who would not be able to understand me; and he gave me some suggestions as to changing the pronunciation of certain words. But in coming home with the people who were entertaining me, and who were pure American, never had any Scotch blood, I asked them what they thought about it. They said, no, not to change at all, because they understood it perfectly, everything that I had said; they thought it would spoil it to translate it into English. Had it been the other way, had the English people criticized me, and the Scotch wished to keep the full dialect, then I would have given the criticism more consideration than the other way.

To give dialect, it seems to me, the only possible way is to have heard it so much that the sound of it is in your ears when you are saying it, so that you do not have to try to think about it, or to wonder how to pronounce the different words; but you hear in your own mind some Scottish voice, whatever the language may be, and so you are actually thinking Scotch. Then there is another point; when one is not so familiar with it, they are apt to over-do it; that is, to give it too differently from the English. It is merely a shade; in the Scotch it is very largely on the vowels, and a person attempting it who has not heard it sufficiently to be familiar with it, tries too hard, you know, to make it different from the English. For instance, I have heard them say: (Illustrating the different treatment of the vowel sounds by different impersonators.) There is a little shade of difference from the English pronunciation of certain vowels, and the sound of "eh" as in "richt," etc., which is peculiar to the Scotch. Do you want me to read this?

CHAIRMAN UNDERHILL: By all means.

MISS OLIVER: The first selection from Burns,—in reading it, I don't pay much attention to the spelling, because I think no person is able to write Scotch the way it sounds, and so you cannot follow the spelling; you have to give it the way you have heard it, the way it sounds to you.

CHAIRMAN UNDERHILL: Well, give it the ordinary English reading first, and then read it as Scotch.

Miss Oliver then complied with the request.

FOR A' THAT AND A' THAT.

ROBERT BURNS.

Is there for honest poverty,
That hangs his head, and a' that?
The coward slave, we pass him by,
We dare be poor for a' that!
For a' that, and a' that,
Our toils obscure, and a' that;
The rank is but the guinea-stamp,
The man's the gowd for a' that!

BESIDE THE BONNIE BRIER BUSH. Through the Flood. Page 263.

IAN MACLAREN.

Doctor MacLure. "It's a' richt in here, for the wind disna get at the snaw, but the drifts are deep in the glen, and th'll be some engineerin' afore we get tae oor destination. Our worst job 'ill be crossin' the Tochty. Ye see the bridge hes been shakin' wi' this winter's flood, and we daurna venture on it, sae we hev tae ford, and the snaw's been melting up Urtach way. There's nae doo' the water's gey big, and it's threatenin' tae rise, but we 'ill win through wi' a warstle."

MR. HYNSON: I think if we could read the dialect as the two ladies have, then we ought to read it literally; but read as most of us would probably do it, I think we had better translate. That reminds me of a conversation I had with a theological student—who is not studying theology with me, but voice—sometime ago. He said to me that he was born in Ayr, Scotland, and had lived there nearly all his life. He said that he studied elocution there under a native teacher, and that they used to go back in a lot and recite the "Address to the Devil." He said that a year or two ago there was an unveiling of a monument there; part of the monument, the tablet, had been given by American people, and the American Consul made an address of presentation; and in that address he recited extracts from a number of Burns' poems. The student said that an old Scotch farmer standing along side of him remarked, "That is all very well, but you can't teach us the language of Bobby."

I have no knowledge of Scotch dialect, and I think a great many of us cannot give the language of Scotland, or any other language unless we understand it. These two ladies have Scotch blood in their veins; there are other persons who have Irish blood in their veins and who might give Irish dialect properly. To give dialect well, we must be taught the language young, must have mingled when we were young with persons who spoke that dialect. I think I can give the negro dialect better than any other, because I was born in a community which was more than half composed of negroes; but there are persons who attempt to teach all sorts of dialect. It is utterly impossible to do that well. It is not in the pronunciation; there is something intangible in the tone; you cannot get it successfully unless you get it early, and do it in a measure unconsciously. I have heard persons reciting, or giving recitals, who attempted to use Scotch.

German, Irish and Negro dialect, and you could not tell one from the other. Their rendition was exaggerated from beginning to end.

MRS. MARTIN: I would like to inquire if there is not a difference in dialects in different parts of Scotland? I have supposed that the difference in the spelling in the Scotch poems, and of the pronunciation of the different readers of those poems, was because of that difference in dialect in different parts of the country. If I am not mistaken, I was once told that by a Scotch clergyman, who said that the dialects differ materially. I would suppose that that would account for the difference in the spelling; but I would like to make the inquiry.

MISS OLIVER: That is true; there is a difference in the dialects of Scotland. Almost every province has a different dialect; but I think that does not account for the difference in spelling. It is almost impossible to write Scotch as it sounds. Maclaren's spelling, for instance, is very bad. They told me that in Scotland. There is one author—I forget who just now—whose spelling is very good indeed, but that is the best thing about his book, the spelling of his Scotch. Another author told me that he had modified the spelling in his book, and that instead of trying to spell out the Scotch as it sounded, he spelled it just as nearly like English as possible, with just a suggestion of the dialect, so as to make it easier for the American reader to understand. He said that Scotch people reading it would think of the Scotch any way.

MR. MERRILL: It seems to me that we lose the real purpose of dialect work, unless we can get beyond the form to the character or life which that dialect is supposed to represent. I believe that the truth, just suggested by Mr. Hynson, is based upon this fact. So many look at the dialect form and give it as such without appreciating the real purpose or the life which is therein manifested. I believe that two-thirds of the negro dialect which we hear read is mere form and ridiculous exaggeration. It is not an exhibition either of the negro's talk, or of his life; but rather the buffoon of the minstrel stage. I am inclined to believe that the same trouble exists as to other dialects.

MR. FLOWERS: The question "How to Read Dialect: Is it Best to Adhere Strictly to the Pure Form or Partly to Translate?" has been answered in the negative by the one who led the discussion, who advises never to translate; and some very good reasons were given why we should adhere to the pure form, as soon as we are able to determine upon that form and correctly express it according to the Scotch dialect; but the same laws hold for the reading of anything else. The main purpose of reading is to present thought and emotion, to make the audience feel and think what we feel and think, which thoughts and feelings have been derived from the literary production which we are to present; if the selection has no thought in it which is worthy of the thought and feeling of the audience, it should not be presented at all. The time has gone by when people read dialect for mere dialect, as a mere elocutionary gymnastic or linguistic performance. The

first object, then, is to make the audience understand, and if it be necessary, in order that the audience shall understand, to translate the dialect, then the dialect must be translated; that is, dialect is a wandering away from straight English; the degrees to which it has diverged may, of course, vary; and if the spelling is such that it appears that it has wandered so far away that if pronounced as spelled it could not be understood, then you must come back sufficiently in order that the dialect shall be nearer straight English, so that it can be understood. I should think that would be a good rule to follow. For instance, I presume no one would be permitted to use the Canterbury Tales in the dialect of the English people at the period which they cover, as no audience as a whole would be able to appreciate them if so read. I would therefore make an exception and make the rule to be followed by students after the manner I have indicated.

CHAIRMAN UNDERHILL: To confine your remarks to the extracts here, would you read those any differently?

MR. FLOWERS: I should be wiser in not attempting to read them at all; but if I did read them, not being a Scotchman, not having been in Scotland, not having been taught by anybody of Scotch blood or who has been in Scotland, I could not give the dialect, because I do not know it. If I go to an American to teach me Scotch, I must first be sure that that American has it correctly; even then I can only imitate him. If not sure that he is right, then I should try to present the thought and feeling and genius of the people as nearly as I could without doing violence to the English, and to the feelings of those Scotch people who might be in the audience.

MRS. PRESTON: In regard to the negro dialect, I think that its peculiarity is due to the fact that one of the gifts of Divine Providence to our race is the power to give quarter tones. This fact has been proven through an examination made by a professor of music in Berlin. It is owing to the structure of the throat. Because of this, it is almost impossible for any one not having negro blood in his veins to give a correct or effective representation of the negro dialect. That is the reason, also, why we find the representation of this dialect so exaggerated. The simple dropping of the sub-vocal elements of certain words does not make the dialect. During my twelve years of teaching, I have made a special effort to train others in the art—for I consider it an art—the giving of the negro dialect, as an accessory to the many branches of our art which we are here studying. It is to be regretted that as a race, my people are getting away from the dialect, something so beautiful, so sweet, that it has become a power whereby many are reached and taught. For myself, during the past three or four years, I have had very little opportunity to teach along this line. I have had to teach elocution without the negro dialect. I hope that the beauty, which I know has been seen in it and is being seen in it to-day by those who are students of the art of elocution, will be transmitted in some way; that they may be willing and desirous of maintaining this most beautiful way of expressing our thought and freedom—the negro dialect.

MRS. DEVOL: Just a word from a critic's standpoint. I have been acquainted with quite a number of dialect writers and readers. It has been my experience that unless one is born to it, or has been able by environment and education in the dialect itself, to learn it with such thoroughness that it became a part of the mental make-up, like one's native language, it is always an imitation, and not the genuine thing. But it is still my experience that where dialect readers have tried to make it easy for their audiences, they have generally succeeded in making it difficult to understand. If a person is born to the dialect, they have the thoughts so thoroughly in their minds which they wish to communicate, that it seems to transcend, or pass through the actual words themselves, and you hardly listen to the form of the words, but the feeling is yours, whether you could really write it out afterwards or not. I noticed that particularly in Miss Oliver. In Scotland she gave the selections which she has given here, and they were understood thoroughly by the natives. They thought that she was one of themselves, as far as dialect was concerned; and when she gives the dialect in America, they find no difficulty in getting the sentiment. It seems to me that there ought to be reform in the matter of dialect; that it is not intended to be funny, but is intended to convey to our minds how other people give life to their thoughts, and I think there is no trouble in making yourself understood if you use their language. To give dialect diluted is like skimmed milk and water.

MISS BABCOCK: Mrs. Carter and Miss Oliver have represented the Scotch dialect for us; but we have with us a representative woman of her race, who ought to be able to give the negro dialect perfectly; and I would like to ask that she be requested to favor us with an example of that. Let us hear Mrs. Preston.

MRS. PRESTON: I thank you most cordially for this honor. I fear that I shall hardly be able to come up to your requirements from the fact, as stated before, that I have paid but little attention to this subject of late years; but I will make the effort. While I think that Irving Russell has given us the best form of negro dialect with which I am acquainted, I shall not attempt to recite from him at this time, but will give you a poem by Will Carleton, called "The Funeral." (Mrs. Preston then gave the recitation.)

MRS. OBERNDORFER: I am a true Southerner, born and bred, and I do not consider that Mrs. Preston did herself justice, as far as the dialect was concerned. The selection was heartily enjoyed, but won't you please give us something that is really, really negro, because I know just what it is, you know.

MRS. PRESTON: May I ask from what part of the South the lady comes?

MRS. OBERNDORFER: I was born in Georgia. I am from Texas at present.

MRS. PRESTON: Will the lady remember I am from Virginia, and that the dialects differ, as they do throughout all sections. It would be impossible, unless I had been living in Georgia, to give the Georgia dialect. In Kentucky the dialect is almost the same as in Virginia. I have not

taught dialect in four years, and rarely speak it; in fact, must not speak it in the college in which I have been teaching. I think I yet retain some of its beautiful intonation, however. I think I can say that without egotism, because that cannot be taken away, being a part of the birthright. If you wish, I will give you a selection for the humor in it, entitled, "Christmas at the Quarters." (Mrs. Preston recited the same.)

(Voices from different parts of the Hall: Mrs. Oberndorfer, Mrs. Oberndorfer!)

MRS. OBERNDORFER: I have only lived in Texas for eighteen months, but I would like to say this, apropos of the subject. A short time ago, a theatrical troupe from the North came to our town and presented a play called "Alabama," and about one-third of the audience left the opera house in ignorance of the thread of the story, simply because the troupe tried to imitate the southern dialect, but being utterly unable to do it properly, the audience could not understand it. Everybody went home asking their neighbors what in the world those people were trying to say. One of the managers or actors came before the footlights and said that they would ask the indulgence of the audience, because, of course, we would realize that it was a characterization, and they were not perfect in it. It was not even an imitation of negro dialect. It was not an imitation of anything.

CHAIRMAN UNDERHILL: Before we adjourn, I wish to state that Miss Mary A. Blood, of Chicago, will preside over the Question Box tomorrow, and will receive from you in the meantime such questions as you desire answered.

Adjourned.

CHARLES F. UNDERHILL, CHAIRMAN.

MISS MARY A. BLOOD, CONDUCTOR.

THURSDAY, JUNE 30, 1898—12:00 M.

QUESTION HOUR.

MISS BLOOD: "How can readers overcome the tendency to think of words rather than of the ideas which are conveyed by them?" Answer requested from Professor W. B. Chamberlain.

MR. CHAMBERLAIN: I should say, in the first place, cultivate imagery. Compel the mind to see not the word, but the picture for which the word stands, or the emotion for which it stands, or the quality, or sense, or something else, so that the word does not stand first in your thought. In the second place, cultivate familiarity with words, great facility in diction, so that if the right word does not come, a better word will come. I believe that the great secret is in learning to move forward. Of course this refers particularly to extempore speeches. Have a dozen words out of which you

can choose, if the right one does not come to your hand; whether that will do in recitation depends somewhat on whether you have prose or poetry. I believe if I were reciting from Carlyle, Macaulay, or Dickens, I would not try to get the precise word, simply because he chose to use that word, but because it stands for the conception, the image, the thought which the author aimed to give. I believe, however, that even Dickens himself would a thousand times rather that you would slip in some word of your own at a particular spot, and so move ahead in the sentence or paragraph, than to have the movement broken up and the effect destroyed, by stopping to recall the precise word used by the author at that particular point. I am perfectly sure Dickens, or any other man—I think even most of the poets—would a thousand times rather you would move on and use some other word; that they would say, if consulted by the reader, use the word you are able to recall on the instant rather than go in vain search for the missing word. The worst thing one can do is to stop—unless you stop for a definite purpose. A word will now and then elude one, and if that word stands in your consciousness as the definite and only measurement of the particular shade of thought that must be there, then that shade of thought you must hold in your mind, and that particular word as the representation of it.

In the third place, all these things must be subordinated to the great purpose for which you speak. This constitutes verbal technique, precisely like vocal or gestural technique. How is one to gesture while not thinking of gesture? That is the same thing. Keep in mind the image; employ whatever is necessary to express it in the way of gesture; then if you don't make the gesture you originally intended, you will make some better one. In regard to words, I think there is some such thought that a certain type of analytic mind is a well trained mind; but you know there are certain classes of students, who from long habit in word choosing, particularly induced by the niceties of diction insisted upon in translations from foreign tongues, get a habit which never leaves them, like that (illustrating by pause between words) to choose a word. I knew of a lady teacher once who had the inveterate habit of saying when she dismisses a pupil from recitation, "That—will—do"—"that—will do —." She did that every time. Such habits stick to people. Your words should come by one complete impulse; and that is a principle which I think may be followed all the way up. Possibly you may not see just how this applies, but I will illustrate: I was finishing my breakfast the other day, and my little six year old girl was in the other room. Suddenly she ejacula'ed, "Oh! what a lovely bunch of roses!" I said to her mother, "Who has given Mary some roses?" "She is reciting her reading lesson now," was the reply. Why didn't she stop on some word, for instance, "lovely"—(illustrating by making a pause)—"bunch of roses?" Simply because she had been trained after the very excellent method employed by our teachers in Chicago at this time, many of them, of having the pupils look at the word or sentence, satisfy themselves fully as to it, and then shut the book up—the teacher makes pupils go

through the process of closing the book in every instance—and then give the verse or sentence as a whole. Now you see the application. If you want to know how to make the words come, make it a rule never to stop for them at all, and never allow yourself to begin with a sentence until you see right through it. Make the pauses where your mind pauses. One great reason why persons stop and wait for a word is, because they do not know where they are going to get it. See where you are going before you launch out on any sentence.

MISS BLOOD: Are there others who wish to speak to this question? If not, we will consider the next: "Having seen and heard your characters during your preparation, must you again see and hear them when you are reciting them?"

Miss Katharine Oliver is requested to answer this.

MISS OLIVER: I should say yes, most certainly. It is true that when you have prepared your characters beforehand, and gone through a selection a great many times, you can do it from force of habit without thinking what you are about at the time, and that you are seeing and hearing them. But you may do almost as if you did hear and see them earlier. There is one difference, however. Find the color of the voice which moves the heart of your audiences and makes them feel. It may tire you, but you will tire your audience if you do not carry your characters with you, and make them work all about you. Thus you make the audience see and hear the people you are seeing and hearing; for the moment you are speaking, you do see and hear.

MISS BLOOD: Are there others? Next then is a question Mrs. Tisdale is requested to answer: "Can one do more effective work by putting himself in the atmosphere of the recitation before giving it, or by trusting to the inspiration of the occasion?" Is Mrs. Tisdale in the room? Perhaps she is detained.

MISS ALDRICH: I believe Mrs. Tisdale is attending a committee meeting at the Grand Hotel at this hour.

MISS BLOOD: Then we will leave the question to the convention.

MR. McAVOY: All who depend upon the inspiration of the moment fail.

MRS. RILEY: I cannot quite agree with that. I think that is a matter of temperament. You take a sluggish slow-moving temperament; it needs to get aroused by the atmosphere before going before an audience; while others are so quick that they can call up the imagery and get into the atmosphere at once. This has been my observation.

MR. CHAMBERLAIN: That seems to me to be one of the most sensitive, delicate and important items in self-training, to know when to begin to steam up. I remember on one occasion (the reporter will kindly not take this down) when I was studying in Philadelphia years ago—singing. I was to give Blumenthal's "Queen of Love." I was a pretty enthusiastic lover in those days—don't take down any of this, please—and I thought, there is something which I can say with enthusiasm; and before I was to

sing it, I walked the streets for hours, and heard no noise, no rattle of wagons. I was absorbed. I heard it mentally, heard all the accompaniment, got chock full of it—but I was about six hours too early in working up on it; and by the time I came to sing, it was as dead and flat as if it had been a corpse in the grave four days. I could not resurrect it at all. I did go through with it, but it was absolutely dead.

I found in other cases that it was necessary for me before a performance, whether speaking or singing, to occupy my mind with something else—have a committee meeting, or go down town—do something that would compel me to keep my mind away from it. I found by measurement when to let the thing begin to boil, and not let it boil too soon.

MR. MCAVOY: That does not imply that you didn't make any preparation; but you kept up the boiling until it boiled over.

MR. CHAMBERLAIN: It implies that you may prepare too hard and too soon on the last stretch.

MR. M. T. BROWN: I think there are two kinds of preparation, one that goes before long enough to get over this difficulty that Mr. Chamberlain speaks of, and then the other that comes in presence of the audience.

MR. SOPER: I think that covers the ground. Possibly a few seconds of preparation just before the delivery, to get your key-note might be helpful.

MISS BABCOCK: I would like to ask if it is not a fact that the more preparation we have beforehand, the better.

MRS. RILEY: I cannot say that I think so. I think the instance given by Professor Chamberlain illustrates that you can get too much preparation. I believe he is right; that we must test this matter for ourselves and find out what is best for us individually; and I think also it depends somewhat on the atmosphere of the piece and on our own powers of transmission of emotion.

MRS. CHILTON: I had an idea that that depended upon the artistic ability of the reciter. Of course I think we must have preparation, and great preparation; and personally, I like to think it well over before I begin the recitation. When I have not had that opportunity I find that I did not do so well and I imagined that it was lack of artistic ability. I thought that when we became artists, we were able to put on that—get into the atmosphere.

MR. ADAMS: It seems to me that the only difficulty here is a matter of terms; if one was training for a race, it would not be necessary for him to have that preparation to come just before the race; he could not say that the further he ran before the race, the better he would run the race itself. That is the condition, as I understand it, in which Mr. Chamberlain was; he had run too far just before the race. The preparation should be extended through weeks or months previous, but not immediately before.

MR. CHAMBERLAIN: If all of us were men, I think we could have a fine illustration which would exactly fit. If I am going to make a running jump, I must have run a great many times before, but not too far or too hard just

before the jump, only just enough to prepare for the leap; that everybody must know for himself. Nobody can tell him.

MISS JOHNSON: I believe I may be wrong about it,—I believe it is Ingersoll who says, it is impossible to make an extemporaneous speech. He means by that, of course, that the things you are going to say, although called up instinctively, are the things you have lived before; and it seems to me that applies to this case; that it would be impossible to depend upon the inspiration of the moment, if you hadn't thought how and what you were going to say beforehand.

MISS BLOOD: There is one side of this question which, if no one else wishes to speak, I would like to refer to for a moment. Is there any danger of getting too fully into the atmosphere of a very exciting selection? Is there danger of being swept off your feet by the power of emotion, and having it overcome your poise? Is there a danger on that side?

MR. CHAMBERLAIN: Yes, madam.

MR. BURGESS: Isn't there danger on the other side, as with a clergyman, who is drifting around in the company, and expected to entertain everybody before his selection comes on, of his dissipating his energy? Is there not the same danger of one who is to give a recitation dissipating energy by plunging into other sorts of excitement? I understand that many prefer to be alone a long time before great efforts, to consider.

MRS. McCLELLAND BROWN: I believe that the inspiration comes after contemplation of the theme, having previously prepared it very thoroughly, but not having worn yourself out with the practice of it, mentally or physically; that the mind must maintain a peaceful attitude, in order to receive and secure inspiration, will be clear to any one who looks at the make-up of the mind. Its composition is not all feeling. The feeling is of the soul; and when the mind is put into a quiet attitude for some length of time, it is perfectly prepared for the inflow of soul which must come to fill up the measure of feeling in the matter you have to issue forth. Now, the study of the subject, of course, is absolutely necessary. I have seen a great many students over-do their work, studying too much before going before the audience. They exhaust their mentality—not their spirituality, but their mentality—to such an extent, that there is no fibre or firmness to the movement of the feelings; hence I would always advise that the student pause and rest, rest mentally, passing from other people but for just a few moments—perhaps only three or four minutes, prior to coming on the platform, —thinking it all over with the spirit of the movement which would be necessary.

MRS. IRVING: I firmly believe in preparation before hand; such preparation of words, that there is no possibility that they will escape, so you will have no thought of the words. Then, as you come before your audience, or perhaps while you are in the audience room, there are many occasions—especially if your reputation must be staked on one piece before that audience, possibly on more—there are many occasions where the situation

that the audience themselves have made for you is such, that your tact must be such that you can change your recitation even then. I don't mean to change to another piece; but I do mean to say that we would not always recite the same piece in the same way; that what would be a proper recitation for one audience would not do at all for another. The occasion makes the necessity; and the person who reaches the highest success in elocutionary work before a public audience, must have tact to grasp the immediate situation—oftentimes within the short interval of two minutes, possibly, as a speech or song, or something which comes before your recitation, will influence the whole movement of your recitation. That you should recognize at once, or else your recitation, as you may have practiced it, may be a perfect failure.

MR. CHAMBERLAIN: I have an illustration which seems peculiarly apropos. Chemists tell us that many substances when placed in solution would remain in a jar or other receptacle perfectly transparent, so that you could not tell that there was anything there but clear water; nevertheless they will form crystals on the glass in different ways; sometimes by slow stirring, sometimes by a quick rap. Now, I think the answer to the question may be thus illustrated: That there must be a perfect solution of the thought, yet the treatment differs. Some solutions, like some substances, must be left to soak, to thoroughly dissolve, slowly; others be stirred through long intervals; others again must be rapped, squeezed or pressed, to place them thoroughly in solution. Then, they may all crystallize differently. In some temperaments, the result comes as from slow stirring for an hour or two; others you must give an additional shake; others, as Mrs. Irving suggested just now are aroused to action by an instantaneous rap. As to these different qualities and capacities given to every personality, each one must learn for himself. He who wishes to become a true artist must learn how best to manipulate himself so as to properly crystallize his thought; but there must be in all cases a perfect solution of that thought, a thorough absorption of the subject into one's own personality. That is the first desideratum. It may take days, weeks, months, or years to prepare properly some special selection, that it may crystallize in performance with clearness and beauty.

MISS BLOOD: I always receive help from Professor Chamberlain. I am sure we are all grateful for this illustration. As there seem to be no others who wish to speak on this topic, I will read another question upon a subject in which we are all sure to be more than interested: "To what extent should classic selections be given to a mixed audience." Answer requested from Professor Edward P. Perry.

MR. PERRY: Fellow Teachers, we have heard questions brought up in various forms. I have always felt that we needed a few facts before we could answer it after any fashion, and I am positive that we will never agree as to the number of classic selections. I don't think it is right we should agree. That would be my first answer. You have to use judgment.

That of course applies to anything, but it is true here more than anywhere else. What do you mean by a "mixed audience"—put in quotation marks? I suppose you mean a commercial town; if that is the idea, I can answer it readily; if you mean a literary audience, it is quite another matter. If you mean an artistic audience, it is still another matter. When one goes of an evening on a long street car ride to some theatre, you may see on the front of the car, perhaps, "Grand Opera, Faust, this week." No one is foolish enough to suppose they are going to give the whole opera of Faust before a commercial audience. They are there to make money; and we understand that we are going there to be amused if we can. We are going there to be recruited for the week, in various ways,—some that you will criticize probably—not because we want to hear Grand Opera. I went to hear a so-called Monologist, who was set forth as the greatest entertainer of the world, or something of that kind; you have read such circulars, or if you have not, you have read press notices of that kind containing testimonials from eminent people. This was an entertainer of world renown. I have forgotten his name. By the way, he could tell a story so that he could hold an audience, so that they would be back in three minutes after drinking their lemonade. He knew how to tell a story. He taught me several lessons, or impressed upon me some I had thought of before. Now, that Grand Opera might give one scene from Faust—the Prison scene—or one from Il Trovatore.

If that holds a lesson for you, you have my answer. If you have an audience that can bear all of Faust, then give all of Faust; if you can do it well. If you cannot do it well, give them very little—the less the better. If you can do it better, put on the scene; and if you can put on the whole opera as Powers can do, put on the whole of it and entertain them. That is the only way I can answer a question of this kind.

MR. ADAMS: I am just on fire on this subject. It happens that I have been at issue with some whom I love as men and teachers, who think differently, and I am glad to find support in this convention. I was severely criticized in one case, because I was unwilling to bring before an audience continued funny selections from first to last, which could do them no lasting good whatever. I believe that in connection with our work, it is well to watch the audience. The best plan I have ever had—a suggestion derived from others—is to have the selections I expect to use—or perhaps double as many—all in mind, have them upon a slip of paper by catch titles, if there is danger of my forgetting what I may want, then watch the mood of the audience; and whenever the audience is in condition so that I can give a heavy selection, I do so, planning to give the heaviest selections in the early part of the program, and grow lighter all the time as we go through; yet ending with something serious, enough so that we are all in our normal condition at the close. I believe the people will look upon elocutionists as men of higher order when we no longer make monkeys and parrots of ourselves.

MR. FULTON: I believe thoroughly that the mind grows by what it feeds upon. I also believe that the excuse many have for giving light and trivial pieces is not made known to the public. The real reason is that they are incapable of giving a translation or interpretation of the stronger and better literature. I think there is the secret. You will find that a great many people who give almanac pieces cannot recite Shakespeare. They cannot give a genuine interpretation of any strong literature. Now, I should like to make a speech of about fifteen minutes on this subject, but we have with us a lady from New York, whom I have heard talk on this and other subjects in a most delightful way. While she is not an active member of this Association, I am going to ask that by courtesy she be called upon to express herself on this question, which I know lies near to her heart, as it does to all of us who are earnest speakers and readers. I refer to Miss Ida Benfey.

MISS BEMFEY: I will have to repeat what has already been said so many times this morning. When you have heard so much with which you agree, it is very hard to say a great deal in a moment. There is one way in which one can look at this point. It is dreadfully hard, especially when you wake up in the middle of the night and feel very much discouraged with yourself as an artist, and you think that the distance you have climbed up hill is so short. The question is, how much shall we use classic literature before a mixed audience? I want to take one sidetrack before I think of the main subject. I have come to believe—it may sound very unorthodox, yet I have come to believe, it is not what you read, or what you recite, or what you act—it is how you do it. Now, there are people—for instance, Joe Jefferson will never play or agree to play anything but Rip VanWinkle, and see what he has done with it! He is a great artist who will always stand for clean, pure, high art; Dion Boucicault, the Irish comedian, and yet he did it so that he made himself immortal.

Our individuality must determine what we do as artists; but we will all agree on the how, that it must be absolutely perfect, or as near so as we can make it. One person, for example, Edwin Booth, cares only for Shakespeare, the Fool's Revenge, Don Cæsar, etc. Another individual only does humorous, and for the tragic feels no attraction, simply cannot do but the one thing; yet if each artist makes that which he or she does perfect by the way in which they do it, then we lay upon their heads the laurel wreath and feel that they have reached all that can be accomplished. Of course you cannot get away from the fact that it is very sweet if God has put into your heart to care for the best literature; but if he has not, if you are a soubrette reader, if that is your line of work, then make it so noble that you will be a Joe Jefferson as a reader; then you are a great artist, you have done all that can be expected. It actually all comes, you see, to the living question, that it is not whether you are a George Washington, or whether you have washed clothes or chopped wood, but how you do what you do; and the man who makes good bricks, who makes good nails, who

builds fine bridges, even though his name is never known otherwise, even though he may live in an obscure part of the town, he is one of the kind of men that the world wants, that it must and will have, more than it needs George Washingtons.

People so often say, "What can I recite? Do you know something entertaining, something suited to me?" And now that I am older, I can say to them—because I have had experience—"Recite anything you like; recite the multiplication table if you like; if you will do it the way Modjeska did, we will sit at your feet entranced." It was said of her that at a banquet they insisted upon her reciting; she had nothing prepared, so she counted up to one hundred in her native tongue. No one knew what she was saying, but she said it as she knew so well how to say it, for she is a lady, first, and artist, second; and they thought it was the most beautiful recitation they had ever listened to. There have been some of our best artists on the stage who have gone to their graves with an aching heart, because they never could do anything but low comedy, and they longed to do Shakespeare. Now, there are a great many of us go to our graves in the same way, but I hope that sometime in our lives we will come to the wise resolution, that if we do low comedy well, that that is the thing we must do, that that is the line cut out for us—because that is determined when we are born, our individuality is there—that we will do it so gloriously that we will be artists in that line.

There is one other thing about classic selections. We choose our friends; you can associate with any one you happen to come in contact with, or you can choose. You can read any book that lies on the table, or you can select; you can read what seems to be popular, or you can take what seems to you to be higher and better, and is perhaps not quite so popular—but you help to make it so. Now, as our longing for the best is nourished and fed and prayed over, we do rise; and after all there are so few great artists, that they can be named on the one hand—those who were great enough to rise above their personality—you have to go away back to find enough to count on one hand.

After all the real thing that counts is the personality; if that is high-minded, if it is honest, if it is imbued with a love for the best in art, then, even if you are doing a simple negro song, which some people laugh at and think is very commonplace, make it very noble, so that people will go home and say they have heard a new song, something new has come into their lives, and they do not know just where it has come from. It does not make any difference, so long as they are made better.

MR. MCNAVY: I have seen somewhere—I think it was said by an accomplished divine—that the mantle of tragedy had fallen upon the theatre, and not the highest class of theatre. The last remark which the speaker made recalled that to my mind. I have seen people in a theatre where nothing but comedy is played, where it is low comedy, even, made better, made ashamed of themselves, made to cry at crime; and if the reader standing on

the platform can do the same thing, he will accomplish the same purpose. But here is another thing: Men who are engaged at their desks for ten or twelve hours per day, will not go to witness a tragedy; they have been witnessing that the whole blessed day; they have it in their lives, continually struggling for existence; but they want something that will lift them up. Good comedy may do that, and in giving an entertainment, public readers should take this into account.

MISS ALDRICH: It seems to me that the modern method of adapting stories from books is something that applies to this question. We have so many beautiful stories in these modern times that are being taken up and adapted by our great readers and reciters, and given a place in evening entertainments. It seems to me that such adaptations are interesting to any sort of an audience, it makes no difference how mixed. At the same time the result is educational, both to the one who prepares the adaptation—for it requires good brain and thought to do that properly, and great study of the story or novel which is to be condensed—and it also gives instruction to the audience. I think this suggestion furnishes one answer to the question.

The Section then adjourned.

CONDENSED REPORT OF THE BUSINESS TRANS-
ACTIONS OF THE NATIONAL ASSOCIA-
TION OF ELOCUTIONISTS.

MONDAY, JUNE 27, 3 P. M.

At the conclusion of the regular program President Trueblood called for the Reports of Standing Committees. Mr. Hannibal A. Williams, Chairman of the Literary Committee, then made a report which was concurred in and the Committee discharged, after which reports were submitted by Mr. Virgil Alonzo Pinkley, Chairman of the Ways and Means Committee, and Mr. W. B. Chamberlain, Chairman of the Committee on Credentials. These being favorably received the Committees were continued for further service. The report of Mr. F. F. Mackay, of the Board of Trustees, not having been received was temporarily passed; later on, however, it was acted upon and its suggestions favorably considered. The Secretary then read letters of greeting and well wishes from the following: Mr. S. H. Clark, of Chicago; Mr. Franklin H. Sargent, Mrs. Harriet Webb, Miss Alice Decker, Mr. George R. Phillips, Miss Annie Warren Story, all of New York; Miss Cora M. Wheeler, of Utica, N. Y.; and Mr. Alexander Melville Bell, of Washington, an honorary member of the Association. Mr. Chas. F. Underhill, Chairman of Section II, in making an announcement in regard to the work of his section, called attention to the fact that a marble bust of James E. Murdoch had been recently placed in the Public Library of Cincinnati and suggested that some honor be done to his memory by the Convention then in session. President Trueblood announced that he would be pleased to entertain a motion looking to the appointment of a special committee for that purpose, and on motion of Mr. T. J. McAvoy, seconded by Mrs. Lucia J. Martin, he was so instructed to act.

After considerable discussion, the business of electing a nominating Committee was made a special order for Tuesday at 1 o'clock P. M.

Mr. Pinkley, of the Ways and Means Committee, emphasized particularly the necessity, on the part of the members, of attending to the railroad certificates. It being impossible to secure reduced rates unless the members would get certificates when purchasing tickets.

Adjourned.

TUESDAY, JUNE 28, 10 A. M.

After the general discussion, President Trueblood announced the Special Committee appointed to take action in recognition of the life and service of James E. Murdoch, as follows; Mr. Hannibal A. Williams, of New York; Mrs. Ida Morey Riley, of Chicago; Miss Emma A. Greeley, of Boston; Mr. William B. Chamberlain, of Chicago; Mr. Robert I. Fulton, of Delaware, O.

In the absence of the Committee on Necrology, the President appointed to take up the work of that Committee, Mrs. Laura J. Tisdale, of Chicago, Miss Marie L. Bruot, of Cleveland; Mr. Edward Amherst Ott, of Des Moines.

Special announcement was then made by Chairman Pinkley, of the Ways and Means Committee, of the Electric Car Ride which had been tendered the Association by the Local Entertainment Committee, and the Reception and Lawn Fete at the private residence of General Goshorn the following evening. It was further announced that a group picture of the members of the Convention would be taken on the afternoon of Wednesday, and the members were requested to meet on the steps of Music Hall.

Adjourned for special business at 1 o'clock P. M.

TUESDAY, 1 P. M.

President Trueblood called the meeting to order and the election of a Nominating Committee became the special business of the hour. After the reading by the President of the following resolutions passed at the previous meeting of the Association—"Resolved: That no member of this Association who has not been a member thereof for at least two years

shall be eligible to election to the Nominating Committee,"—the following were elected by ballot: Mrs. Rose Ohliger Anderson, of Cleveland; Mrs. Laura J. Tisdale, of Chicago; Mrs. Laura I. Aldrich, of Cincinnati; Miss Martha Fleming, of Chicago; Mr. Frederick M. Blanchard, of Chicago.

Adjourned.

WEDNESDAY, 10 A. M.

In closing the regular program of the morning, President Trueblood called the attention of the Convention to the Question Box for Friday and made special announcement in regard to the published reports of the Association, offering to the members an opportunity to secure at small cost the full set of annual reports. A meeting of the Board of Directors was called for that afternoon.

Adjourned.

THURSDAY, 10 A. M.

President Trueblood called for a report from Mr. Hannibal A. Williams, Chairman of the Committee on Tribute to James E. Murdoch. The report made by Mr. Williams was received with much favor by the Convention and its full recommendations concurred in. (See proceedings, page 150.)

President Trueblood then announced that the Local Committee on Entertainment, of which Mrs. Virgil Alonzo Pinkley is Chairman, had provided other things for their pleasure and entertainment. At two o'clock that afternoon an organ recital on the great organ in Music Hall would be given by Professor Sterling of the College of Music, and immediately at its close cars would be provided at the door to take the members to the Art Museum and to the far-famed Rockwood Pottery.

FRIDAY, 10 A. M.

Reports of the various Committees were given as follows:

From Austin H. Merrill, Chairman of

SECTION I. METHODS OF TEACHING.

The Committee on Methods of Teaching would respectfully submit the following brief report of the work in the present session of 1898. Three hours have been given to the work of this section, one each to Voice, Vocal

Expression and Pantomime. The Committee have insisted upon having no set papers, but have introduced the work of each hour with an extempore talk of twenty minutes, embodying the practical experience of the class room. The discussion then became general and in each section; a marked interest has been manifested in the special lines of work developed. One of the commendatory features was the conducting of a class in voice training after the manner of class room work,—the class being made up of those in attendance. It is the opinion of the Committee that the Section Work of the Convention has been productive of decided results for good and that it may no longer be considered an experiment.

AUSTIN H. MERRILL, CHAIRMAN,
COMMITTEE { MISS MARTHA FLEMING,
 MISS M. HELENA ZACHOS.

Report of Charles F. Underhill, Chairman of
SECTION II. INTERPRETATION.

The Committee appointed last season to carry on the work of the Section on Interpretation, so well begun in New York, would say that of the many subjects suggested for discussion, they chose for each day the one that in their judgment contained the best promise of arousing the most interest in the membership, the time limit being reason enough for confining the discussions to one subject.

The idea of a Question Hour was much favored, and it was thought that phases of work in many lines could be touched on then to the profit of all.

If the Committee needed any reward for the labors put forth, it has found it abundantly in the cordial response of the membership at large.

CHAS. F. UNDERHILL, Chairman.
Committee { MISS MARY A. BLOOD.
 MISS GENEVIEVE STEBBINS.

Report by Mrs. Laura J. Tisdale of the
COMMITTEE ON NECROLOGY.

INASMUCH as one of the objects of our Association is to unite all members of the Profession into a useful and tender fellowship which the noble spirit of all true art permits, and inasmuch as this fellowship becomes a reality, we feel most keenly the loss of any members whom Providence calls from labor and from our love. We rejoice that only one has been called from our fellowship in the last year. Dr. John C. Zachos was Curator of Cooper Union for more than twenty-five years, a valued citizen of New York City and of Cincinnati, where he at one time resided. He was useful in his entire nation. He was made Honorary Member of our Association last year, and only too soon are we called upon to record his death. He was a friend, not only of our art, but of the Association organized to foster it. He proved his friendship in the first convention and was one of its organizers.

His writings and life were an example to all, of the highest and purest. It was this life which won for him that esteem which is now the measure of our sorrow. The sweetness of his character is reflected in the love which thousands of students bear for him. His writings, as well as his deeds, are eloquent for good. Therefore, be it

Resolved by this Convention that the National Association record with profound sorrow the death of Dr. John C. Zachos, who has been for too short a time one of our Honorary Members, and that we extend to his bereaved family, one of whom is a most valued member of our Association, the expression of our heartfelt sympathy, at the same time hoping that the consoling thought of the consummation of a well spent life may ever be a source of strength and peace in their bereavement.

Adopted by the unanimous vote of the Convention, July 1st, 1898.

MRS. LAURA J. TISDALE, Chairman.
Committee
MISS MARIE L. BRUOT.
EDWARD AMHERST OTT.

After favorable discussion on the part of the convention, the reports were accepted and the Committees discharged.

A motion made by Miss Babcock that a vote of thanks be given to the local committee for their "glorious entertainment" was amended by Mr. Ott that a committee on resolutions be appointed, and being unanimously carried, the President appointed as that committee, Mr. Edward Amherst Ott, Mr. Hanibal A. Williams, Miss Maud May Babcock. The committee was instructed to report at the evening's session.

On motion, and by vote of the convention, the short poem "Union" from the pen of Miss Katherine E. Junkermann, recited by her in the program Thursday evening, was ordered to be printed in the Proceedings of the Association.

The question of railroad certificates again came up for discussion and the members of the convention were made to understand clearly their obligations in the future. *In order to get reduced rates on the railroad, it is necessary when purchasing tickets to ask agents for certificates.*

The President announced the following committee to represent the N. A. E. at the National Teachers' Association to be held in Washington: Miss Marie L. Bruot, Chairman, Robert I. Fulton, Miss Laura E. Aldrich.

The convention was then turned over to the Judge of Elections.

ELECTION OF OFFICERS.

Vice-President Soper assuming the Chair as Judge of the Election called for the report of the Nominating Committee. In the absence of J. M. Blanchard, Chairman of that Committee, the report was tendered by Mrs. Rose Ohliger Anderson as follows:

For President, Thomas C. Trueblood, University of Michigan, Ann Arbor, Mich.

First Vice-President, Henry M. Soper, School of Oratory, Chicago, Ill.

Second Vice-President, Virgil Alonzo Pinkley, College of Music, Cincinnati, Ohio.

Secretary, Mrs. Ida Morey Riley, Columbia School of Oratory, Chicago, Ill.

Treasurer, Edward P. Perry, Washington University, St. Louis, Mo.

For Directors, F. Townsend Southwick, New York City; S. H. Clark, Chicago, Ill.; Miss Emma A. Greeley, Boston, Mass.; Robert Irving Fulton, Delaware, Ohio; Charles F. Underhill, Brooklyn, N. Y.; Miss Laura E. Aldrich, Cincinnati, Ohio; Geo. B. Hynson, Philadelphia, Penn.; Miss Marie L. Bruot, Cleveland, Ohio; Miss Elizabeth Connor, Buffalo, N. Y.

The following motions being seconded were unanimously adopted, namely:

Moved by Mr. Perry that the Secretary be instructed to cast the ballot of the convention for Thomas C. Trueblood to be President of this Association for the ensuing year.

Moved by Miss Maud May Babcock that the Secretary be instructed to cast the ballot of the convention for Henry M. Soper to be First Vice-President of the Association for the ensuing year.

Moved by Mr. Fulton that the Secretary be instructed to cast the ballot of the convention for Virgil Alonzo Pinkley to be Second Vice-President of the Association for the ensuing year.

Moved by T. C. Trueblood that the Secretary be authorized to cast the ballot of the convention for Mrs. Ida Morey Riley for Secretary of the Association for the ensuing year.

Moved by E. P. Trueblood that the Secretary be instructed to cast the ballot of the convention for Edward P. Perry to be Treasurer of the Association for the ensuing year.

The Secretary after each of the foregoing had been adopted announced the result of the respective ballots.

In open convention the following persons were nominated and their names added to the list to be voted for as Directors: Mrs. Laura J. Tisdale of Chicago, Mrs. Mary H. Ludlam of St Louis, F. F. Mackay of New York, Miss Maud May Babcock of Salt Lake City, Mrs. Harriet A. Prunk of Indianapolis. The tellers appointed were A. H. Merrill and Edward A. Ott. The result of the election was as follows:

DIRECTORS FOR FULL TERM.

S. H. Clark, Robert I. Fulton, Emma A. Greeley, Geo. B. Hynson, F. F. Mackay, F. Townsend Southwick, Chas. F. Underhill.

DIRECTORS FOR SHORT TERM.

Miss Laura E. Aldrich was elected to fill the unexpired term of Virgil A. Pinkley, and Miss Marie L. Bruot was elected to fill the unexpired term of Richard E. Mayne, and Mrs. Laura J. Tisdale was elected to fill the unexpired term of Mrs. Ida M. Riley.

As Chairman of the Board of Directors, Robert I. Fulton reported that some place in the Northeast near the Lakes had been recommended by the Board for the next meeting of the Association, the selection of the same being left to the Ways and Means Committee. The report was received and concurred in. Miss Maud May Babcock reported as follows:

COMMITTEE ON RESOLUTIONS.

To the National Association of Elocutionists:

The history of another session of the National Association of Elocutionists is made. The pleasure and profit to all have been secured by untiring work and sincere consecration. Recognizing the devotion of our officials and committees, and appreciating the hospitality enjoyed in Cincinnati, we unanimously resolve:

That the thanks of the entire convention are due to the citizens who so liberally contributed to the support of the convention.

Resolved, That to the Local Committee of Ways and Means, Finance, Entertainment and the Press, in planning and carrying out the arrangements for our entertainment and our pleasure be extended the thanks of the convention. Especially would we mention the trolley ride among the beautiful hills and valleys of the city, the visit to the Art Museum and the reception at the magnificent home of General Goshorn, to whom our hearty thanks are extended.

Resolved, That the thanks of the Association be extended to the authorities of the College of Music for their kind hospitality and courtesy in opening to us their spacious halls and committee rooms and for the delightful organ recital given to the Association in Music Hall by Professor Stirling, a member of the College Faculty.

Resolved, That inasmuch as the profession as a whole is greatly benefited by the full and complete accounts published so freely in the local press, and is especially benefited by the Associated Press, which have given gracious recognition to the work of the convention; therefore, be it

Resolved, That a vote of thanks and appreciation be extended to the local and Associated Press of Cincinnati. No higher tribute could be paid

the Literary Committee than the attendance of members at every meeting, and the respectful and thoughtful attention given each speaker on the program, notwithstanding the oppressive atmosphere. What more could be said than that we have met from every section of country, from different schools, listened to all phases of our subject, discussed our differences of opinion without even an unpleasant feeling? However, to perpetuate the gratitude of the convention, be it

Resolved, That to Mr. Hannibal A. Williams, Chairman, and to the other members of the Literary Committee, be extended the earnest thanks of the convention for the breadth of topics treated; for the interesting, instructive, masterly papers which have been presented; for the artistic literary renditions which have made the evenings such that they will long be remembered and the lessons taught by example carried throughout the land.

COMMITTEE { EDWARD AMHERST OTT,
 { MAUDE MAY BABCOCK.

PRESIDENT TRUEBLOOD: Is there any further business? If not, I wish to say that I appreciate most highly the honor you have conferred upon me in making me your presiding officer for another year. I am sure if hard work and interest in the Association will aid me in any way to carry on its business, I shall do all in my power to make the meeting next year a success. I thank you most heartily. You are now adjourned.

TREASURER'S REPORT—1897-98.

	Cash received by Edward P. Perry from H. M.	
Sept. 30	Soper, former treasurer,	\$ 453 49
June 27-1898	Check for back dues,	7 00
July 1	Received of F. F. Mackay for sale of reports,	10 50
"	Day tickets, Convention week, 136 at 50 cents,	68 00
"	Associate members, new, 68 at \$3.00,	204 00
"	Associate members, old, 1 at \$2.00,	2 00
"	Old active members as per books, 124 at \$2.00	248 00
"	New active members as per books, 51 at \$3.00,	153 00
"	Back dues paid in, 3 at \$2.00,	6 00
		<hr/>
		\$1,151 99
		366 11
		<hr/>
	On hand July 1,	\$ 785 88
Aug. 17-1897	Paid exchange on checks from H. M. Soper,	60
Aug. 18	Paid Thos. Rowbolton, balance amount due for reporting New York meeting,	30 00
"	Paid F. Townsend Southwick toward advertising, etc.,	6 00
Sept. 15	Paid V. A. Pinkley for stationery, as per bill,	24 19
Nov. 26	Type copying of two lists of members for Mr. Hyndon, Sec., as per bill,	1 50
"	Arranging and copying initial work list as per bill,	1 50
March 15-1898	Bought postage stamps,	9 15
Apr. 12	Colville Bros. & Perry, for printing 1,000 statements,	2 00
"	Colville Bros. & Perry, for printing 500 perforated receipts,	3 75
"	Stamps,	2 00
March 5	Paid E. P. Werner for mailing, etc.,	43 48
Apr. 12	Colville Bros. & Perry, printing 1,000 note circulars, perforated,	3 50
"	1,000 envelopes,	2 75
Apr. 28	F. T. Southwick, per extension, printing, etc.,	6 25
June 22	Stamps for second mailing of bills, etc.,	7 00
"	Discount on 19 checks, as per stub book,	2 85

June 22	Paid to G. S. Adams, stamp and seal Co., as per bill,	1 75
"	Letter file,	20
June 11	V. A. Pinkley, as per bills, for ways and means committee,	11 00
"	H. S. Willians, for literary com.,	57 07
June 27	Geo. E. Bryan, as per bill,	4 50
June 28	Committee bills (Underhill),	3 25
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June 30	A. Merrill, per committee expenses, per bill,	.75
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"	G. P. Hynson, as per bill,	4 58
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July 1	Printing programs, Cohen & Co.,	55 00
"	Literary Committee, bill as rendered by Hannibal Williams,	21 90
		\$ 366 11

Respectfully Submitted.

EDWARD P. PERRY.

Above account audited and found correct.

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